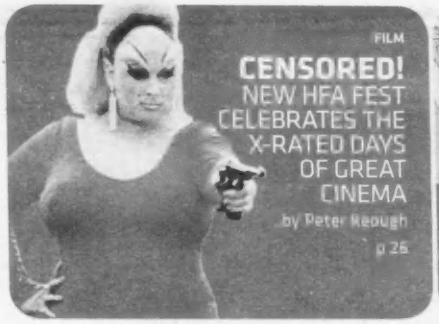

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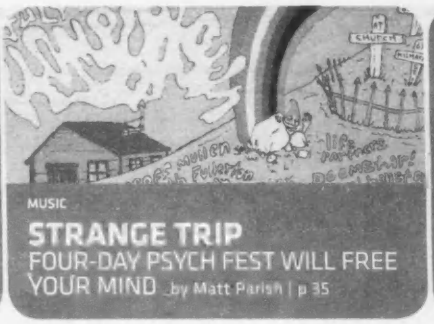

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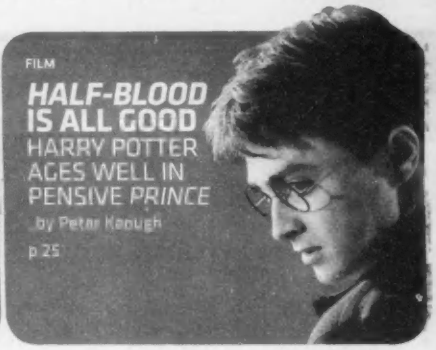

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JULY 17, 2009

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ON THE COVER ● MAIN IMAGE BY K BONASIA ON THIS PAGE ● LOTTERY ILLUSTRATION BY ROB DAMMERICH; ON THE CHEAP PHOTO BY LUCY BIEDRON; BLOTTER ILLUSTRATION BY BUDDY BUNCAN

VIDEO Casiotone For the Painfully Alone, Cryptacize, Jay-Z, and Trachtenburg Family Slideshow Players at thePhoenix.tv.

PHOTOS Wilco at LeLacheur Park, Shiny Toy Guns at Devine's Pub, and Boston in the '70s: Part 4 at thePhoenix.com/inpictures.

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Editorial

CHENEY'S LATEST CRIME

PLUS, COAKLEY'S WELCOME MOVE AGAINST DOMA

K. BANKS

As if there were any doubt, the latest CIA scandal once again reminds the nation that whatever former vice-president Dick Cheney touched turned to slime.

At issue are CIA plans to develop special commando hit squads to kill or capture senior Al Qaeda terrorists. When, on June 23, CIA chief Leon Panetta learned of the scheme, he ordered the program — which, for logistical and political reasons was never fully operational — canceled.

Whatever its viability, though, targeting top terrorists was authorized by President George W. Bush in 2001 after the 9/11 terror attacks on New York and the Pentagon, which also saw a commercial airliner crash in rural Pennsylvania after passengers tried to wrest control of the plane from hijackers.

All told, 2973 died in the 9/11 attacks.

Cheney ordered the CIA to keep the plans secret. That appears to be in violation of federal law requiring that the CIA notify Congress of covert operations.

Cheney argues that since the plan was never acted upon, congressional notification was not necessary. Common sense, however, suggests that presidential approval triggers a willingness to act. It also prompts the uncomfortable question of why the CIA allowed itself to be silenced.

But then, an agency that allowed itself to be bullied by Cheney into providing Congress with false or shoddy intelligence about nonexistent weapons of mass destruction as a bogus precipitant for Bush's attack on Iraq has already revealed itself to be spineless.

No one should be surprised that the Bush-Cheney junta would be capable of violating a mere federal law. This is the same duo that subverted the United States Constitution with its program of warrant-less wiretaps — a program, by the way, that the inspectors general of five of the nation's intelligence agencies recently found to be of, at best, limited use in fighting the very real terrorist threat.

There can also be little doubt that Cheney was acting on orders from Bush — just as there is little doubt that Scooter Libby acted at the behest of Cheney when he torpedoed the CIA career of Valerie Plame in retaliation for the finding of her husband, Ambassador Joseph Wilson, that the African uranium supposedly used by Iraq to develop nuclear weapons was a myth.

When a president lies to get a nation into a war, he and his administration have to keep lying and slandering and even breaking the law to keep the whole show afloat.

Congress should act quickly and decisively on this latest outrage by Bush and Cheney. And instead of involving a special prosecutor, the House and Senate should put their full combined strength behind the investigation and resolution of this disgraceful matter.

We would have no problem seeing Bush and Cheney behind bars. In fact, we would welcome it. But that is not about to happen.

Since Democratic President Harry Truman created the national security state in 1947, Congress has too often rolled over for the White House. That is how the United States became embroiled in Vietnam. And that's how the nation landed in Iraq.

Cheney has delivered to Congress a perfect opportunity to reassert its rightful foreign-policy and intelligence oversight.

The question now is not whether Cheney broke the law. It is whether Congress will have the stomach to prove it.

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SHOULD CHENEY BE PROSECUTED?

E-mail letters@phx.com or text BOSPHX and your comments to 22122.*

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DESTROYING DOMA

Attorney General Martha Coakley deserves three cheers for taking the initiative to eradicate the loathsomely conceived Defense of Marriage Act (DOMA), a shameful piece of 1996 legislation passed by Congress and signed into law by President Bill Clinton that prevents the more than 16,000 legally married Massachusetts gay and lesbian couples from enjoying federal tax, retirement, insurance, Social Security, and other benefits that straight couples take for granted.

Governor Deval Patrick likewise deserves a tip of the hat for approving the suit.

This makes Massachusetts, the first state to offer same-sex couples full marriage rights, the first state to challenge DOMA.

The legal battle will be long and torturous, but it should embolden other states to take similar steps until Congress — along with the overt leadership of President Obama, who has disappointingly retreated from his promises as Candidate Obama to right the wrongs of both "Don't Ask, Don't Tell" and DOMA — has the decency to repeal these anti-gay laws. ◉

Letters

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ALISON BANDAT

FREE SPEECHIFYING

How can Dan Kennedy pick a list of people who trample freedom of expression without listing the mayor of Boston ("Muzzle Awards," July 10)? Whether I agree or disagree with Kevin McCrea, Michael Flaherty, or Sam Yoon, I give them all the credit in the world for having the stones to run for mayor — and in the case of Yoon and Flaherty for giving up their "safe" seats in the City Council. Together, with McCrea, they have put in their time, effort, and own money in their chase to unseat the incumbent. It's bad enough to have a mayor who thinks Dewey Square is named for Huey and Louie's brother, but for Mayor Stonewall to repeatedly deny these people the right to debate the incumbent because he's scared to stand, sit, or squat on his record is an utter disgrace. If that's not trampling on their rights to be heard and a muzzling of their voices, I don't know what is.

MIKE ARNOLD
DORCHESTER

Dan Kennedy includes "free-speech stories in New England" compiled by (among other sources) "the American Civil Liberties Union (ACLU)." The subtitle is in part "a look at the dishonorable enemies of free speech and personal liberty in New England." Why did this prominent media critic fail to reveal that the ACLU itself is censoring stories, expression, and speech by its own board members?

No recent phenomenon, this year national ACLU board member Wendy Kaminer published *Worst Instincts* about this multi-year abomination. It is a sign of the times that the ACLU is censoring speech and media critics omit reporting the fact.

Furthermore, in the Boston Police award Kennedy states: "The arrest [of Shepard Fairey] was clearly a publicity stunt, based on old warrants." This is spinning the facts. Police in most jurisdictions do not chase down suspects for outstanding warrants. When a suspect is stopped by an officer, or if the suspect files a complaint with the police — *e.g.*, they check for outstanding warrants. In this case, Fairey became an object of police attention due to the publicity of the suspect. Clearly this is a deceptive statement by Kennedy.

ROY BERCAW
CAMBRIDGE

SIGNS OF THE POLITICAL TIMES

Regarding your July 10 article "Asians for Yoon — or Maybe the Other Guy(s)": I have seen a number of places that used to have one Yoon sign and now have three or four Menino signs. It's pretty obvious some muscle was put into that. I've also noticed a number of Yoon and Flaherty's signs coming down — and Menino signs put up in their place. Maybe our thin-skinned mayor really can't stand the heat. It's obvious he's not a fan of debates, competition, or criticism.

JESSICA LEONARD
BOSTON

IDIOT BOX _BY MATT BORS

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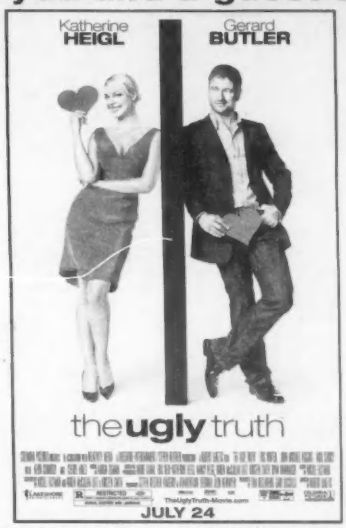

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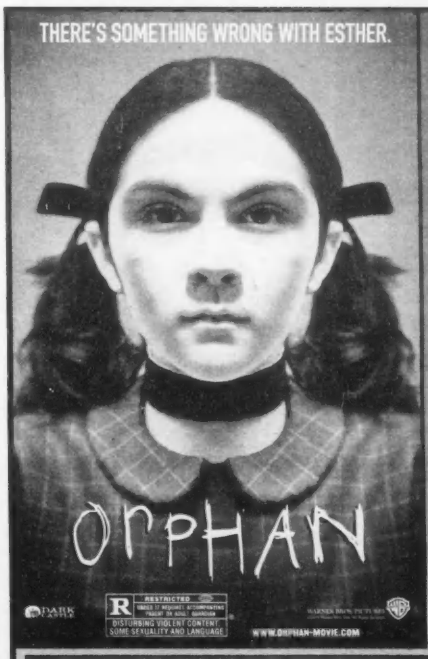

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IN THEATRES FRIDAY, JULY 24!

This Just In

REALITY CHECK

_BY DAVID SIPRESS

"It's your mother."

Closing Time

Corporate parent kills WBCN

WBCN-FM, a/k/a the "Rock of Boston," has as storied a history as any Boston radio station, but its 41-year run on the local airwaves is ending with a whimper. *As Phoenix* affiliate 101.7 WFNX first reported this week, CBS Radio, WBCN's corporate parent, is moving WBMX (Mix 98.5) to 104.1, WBCN's current frequency, and launching a new, all-sports station — to be dubbed "The Sports Hub" — at WBMX's old spot on the dial. Toucher and Rich, WBCN's morning team, will fill that same role at the Sports Hub starting in mid August, just in time for the Patriots preseason. (They'll be joined in the afternoon, the *Phoenix* hears, by weei.com's Mike Felger and Comcast SportsNet's Gary Tanguay, each of whom will reportedly get a show.) WBCN won't vanish entirely: die-hards will be able to find it on both the Internet and HD2 radio. But its local profile and aggregate listenership will be radically diminished.

The consolation, such as it is, is that WBCN hasn't been itself for some time. In its heyday, the station was known for unusually varied programming, for championing talented acts that were still in their infancy but subsequently became superstars, and for showcasing unique broadcast talents like Charles Laquidara, Mark Parenteau, and "News Dissector" Danny Schechter. Recently, however, WBCN has wooed listeners with (among other things) Howard Stern, the execrable Opie & Anthony, and Patriots play-by-play — proof that the station's subversive, counter-cultural origins are long forgotten.

" 'BCN is not the station that everybody remembers," says Keith Dakin, program director at 101.7 WFNX (which has long been a WBCN competitor). "This is just another example of a station that used to be really cool and adventurous in the '60s, '70s, and '80s falling victim to the corporate machine."

So, should we blame WBCN's demise on corporate media's intolerance for idiosyncrasy and intelligence? Not according to former WBCN local-music director Shred, who points the finger instead at the tepid state of rock today. "AC" — adult contemporary — "is just a hotter format right now," he tells the *Phoenix*. "Rock has been on a downturn for a long while now. . . . Name me the last band to break exclusively on rock radio. I can't name that band. The last one was, like, Tool — and when did they break, the 1990s?"

Max Tolkoff — an alt-radio eminence who twice served as WFNX's program director, and recently held that same post at Los Angeles's now-defunct KDLD (Indie 103.1) — has another, more tactical explanation. "To me, the big change for 'BCN came when they flipped to alternative and started to chase after 'FNX in the early '90s," says Tolkoff. "I've talked to a lot of people in their 40s who were early 'BCN fans ... who have said that they thought 'BCN started to go downhill when they started to play alternative music. Because they weren't staying true to their rock roots."

Schechter, however, is utterly convinced that negligent corporate oversight is to blame. Under the ownership of Hemisphere Broadcasting and then CBS, he contends, "The station's legacy and importance — the reason it built a national reputation and worldwide respect — was deliberately buried by the need to meet quarterly revenue projections and serve its corporate masters by competing with commercial drek. The jockocracy took over long ago with all the Patriot worship. . . . The news was downgraded and just about disappeared, public service was derided. . . . It's all part of the implosion of media in our time."

Wherever you lay the blame for WBCN's demise, there may yet be a silver lining. Before news of CBS's plans broke, says Schechter, he'd been invited by former WBCN DJ Sam Kopper to contribute to a new, free-form WBCN substation slated for broadcast on HD2. It's possible, then, that the new, Internet-and-HD-based WBCN will actually be truer in spirit to the station's origins than the soon-to-be-defunct FM station was.

Spokespeople for WBCN and CBS Communications didn't return the *Phoenix*'s calls by press time, however, so the format of WBCN's new Internet/HD operation remains unclear. So, too, does the fate of the station's Rock 'n' Roll Rumble and River Rave, both of which have long been landmark events on the Boston-music scene. For now, only two things are certain. The already-crowded Boston sports-media marketplace is gaining yet another player. And yet another iconic Boston institution is biting the dust.

_Adam Reilly and Mike Milliard

Grossest Casting Couch in History Dept.

THE SEARCH FOR AMERICA'S BIGGEST A-HOLE

This week in Boston, Spike TV held auditions for its new sub-low-culture program, *America's Biggest Asshole*. You're right — *all* reality show tryouts are essentially auditions for America's Biggest Asshole, but this one is transparently egregious, as if the NHL re-named hockey "Kill the Man with the Puck."

Naturally, the *Phoenix* checked out the first of two auditions at Boston Casting in Allston on Monday (the second took place after press time on Wednesday at Red Sky in Faneuil Hall), where we expected a royal rumble of torrentially ignorant proportions. After all, it wouldn't be thinking *too* far outside the box if a contestant were to walk in with a gun and smoke the competition — they could and should win by default. Instead, though, we mostly found dudes whose asshole résumés are likely limited to sneaking into comic-book conventions and jerking off in public bathrooms.

Though there were no mass murders, some scumbags certainly impressed. One Neanderthal harassed an intern until she needed backup — after which he stormed into an office and made a long-distance phone call.

The talent scouts (and I use that word loosely in this case) worked through disruptions that expectedly arose — they blasted an open casting call for *assholes*, for Chrissakes. But from the looks of things, their bigger problem was that too many nice people showed. One kid lasted a mere 45 seconds before they told him that he wasn't a big enough orifice.

The biggest assholes were probably at home on their couches. What self-respecting asshole would let himself be led around by the show's producers in a dog-and-pony show, anyway? Take the smelly and anonymous tattooed vagrant (who paced back and forth gulping Cherry Coke and burping the Cro-Magnon alphabet) before thinking better of his decision. "I'm a prick with the best of them," he said, pickle-breathed. "But I don't know about this. Look around — it's a fucking clown show."

_Chris Faraone

Astrology

MOON SIGNS _BY SYMBOLINE DAI

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This waning moon phase is easy (for me, anyway) to interpret and define. Finish, complete, discard, reject, and retreat are all helpful verbs as you plan activities. The "Hail Mary" pass is as good a move as any. Starting or initiating isn't totally out of the picture, but bear in mind that anything you start should be completed quickly. If you're thinking "What's the use?" anytime before Tuesday, you're in tune with the moon. That should make you feel good, rather than scattered. Learning to use the aspects and then apply them to your own experience is why this craft has persisted for millennia.

THURSDAY 7/16 Waning moon in Taurus. A super day for shopping, particularly for luxury items marked down (or consigned). Also good for haircuts or improving exteriors (painting, slipcovers, car washing). Taurus has a great eye and will be forthright, but Aquarius and Scorpio may need to waffle and debate the merits of a decision (and then put it off).

FRIDAY 7/17 Waning moon in Taurus; moon void-of-course 4:48 until 10:41 pm, when it moves into Gemini. No need to work late this afternoon — all decisions made will be rescinded over the weekend, and thanks to the New Moon on Tuesday, shouldn't be acted upon until Wednesday. Taurus, a steady struggle is your theme, but don't lose your sense of humor (ditto for Leo, but you folks can definitely lead us in laughter).

SATURDAY 7/18 Waning moon in Gemini. Impromptu meetings and gatherings are the theme. This is an excellent day to end a habit. Spontaneous eruptions likely for Libra, Aquarius, and Gemini, who are in a mood for things that start and end quickly. (Fireworks?) Sagittarius could be in a mood to disappear — they're social beasts, but this is a time in their month when "loving company" is a strain.

SUNDAY 7/19 Waning moon in Gemini; moon void-of-course 6:12 until 11:51 pm, when it moves into Cancer. Avoid major purchases and pronouncements, like "this is the way it's going to be." Flexibility is key, especially for air signs. Gemini, you're entering a six-week chapter in which you are dominant and persuasive. Practice today.

MONDAY 7/20 Dark of the moon in Cancer. Take time to meditate, even if it just means practicing deafness. Capricorn, the time-sucking vampires could be looking for you. Be very suspicious if something "needs to be decided" right now. It's not true, particularly for fire signs, Gemini, and Libra, who'll be clearer-headed Wednesday and afterward.

TUESDAY 7/21 New moon in Cancer; moon void-of-course 10:34 until 11:27 pm, when it moves into Leo. Folklore says this is *the* time to get the lighter, fluffy dough, so if you've never made puff pastry or croissants before, now is the time to experiment. Cancer, you're in that hyper-sensitive time of the month, in which you'll be inclined to "read between the lines" on everything from casual greetings to post-coital commentary.

WEDNESDAY 7/22 Waxing moon in Leo; sun moves into Leo. Parties and making secrets public is the theme. Leo, pursue childish interests and get others to see the joy in Pictionary or Crazy Eights. Aquarius, it's okay to withdraw quietly if others expect enthusiasm and you don't have it. Aries and Sagittarius, a fresh outlook comes easily. Don't feel committed to something that's lost its luster for you.

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ADL + LPN 4EVA

Jews and Latinos get cozy

While US Senate Republicans dropped politically prudent bombshells on Sonia Sotomayor during her Supreme Court-nomination hearings this week, watchdogs from the Anti-Defamation League (ADL) and the Latino Professional Network (LPN) kept extra close ears on rage speech bubbling through conservative media channels. According to both groups, it's one thing for South Carolina senator Lindsey Graham to say, "I think your experience can add a lot to the Court, but I don't think it makes you better than anyone else"; it's quite another for Glenn Beck to allege that President Barack Obama said, "Hey — Hispanic chick lady. You're empathetic? You're in," as he suggested was Sotomayor's screening process.

In order to address a rise in "anti-immigrant rhetoric and hate crimes targeting Latinos," on June 30 ADL and LPN activists broke bread at the Cambridge Street offices of Prince Lobel Glovsky & Tye. Before a crowd that included mayoral contenders Sam Yoon and Michael Flaherty — as well as consulate representatives from Israel and Ecuador — leaders from both organizations shook hands and smiled as if posing for the cover of a Benetton catalog.

City Council President Michael Ross — whose district spans from Beacon Hill to Mission Hill (a geographic metaphor of sorts for the ADL-LPN union) — led the charge, saying that Latin and Jewish children should "see the same skyline." Moving forward, Governor Deval Patrick's Deputy Chief of Staff David Morales told onlookers that Jewish families were the first to hire Latin musicians to play weddings, while New England ADL Director Derek Shulman stated the three central catalysts for the congregation: the blaming of Mexican-Americans for swine flu, the Sotomayor attacks, and the berating that Latino people recently endured from such inflammatory conservatives as Boston crock-jock Jay Severin.

"We know what it's like to be scapegoated," said Shulman. "That's why we're the best in the business . . . but we're still unfortunately up against a growth industry."

Asked about specific actions that this new partnership (tentatively dubbed the "Latino/Jewish Roundtable") is taking in consideration of the Sotomayor hearings, Shulman said they are still in the process of selecting planning and steering committees, and of incorporating more Jewish and Latino groups from across the Commonwealth. But that doesn't mean his posse isn't paying close attention.

"When criticism of Sotomayor's nomination goes beyond legitimate critique of policy and previous decisions, we don't just want Latinos expressing outrage," says Shulman. "We want Jews to do the same thing. When the Holocaust Museum shootings happened, it wasn't just Jews who called my office to express sympathy — everybody did."

_Chris Faraone

FAILURE _BY KARL STEVENS STEVENS.KARL@HOTMAIL.COM

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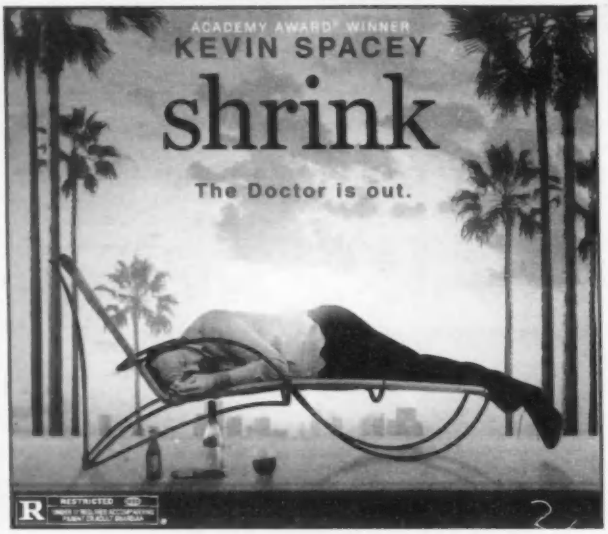

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Sports Blotter

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BLUE HAWAIIAN

TIMMY CHANG GETS FLAGGED FOR GROUNDING. PLUS, A BLUE HEN'S STRANGE STABBING STORY.

_BY MATT TAIBBI

Remember Timmy Chang? You do if you're a college-football junkie — he was the quarterback for June Jones's University of Hawaii team, and ended his career as the NCAA's all-time leading passer.

Chang was a Pennington-armed rhythm QB who made his living throwing loopy 14-yard seam routes over and over and over again. (He also holds the NCAA interception record, making him sort of the Brett Favre of college football, only less annoying.) There were a lot of people who looked at his gaudy college numbers and thought he might be an NFL sleeper, and he got chances with the Cardinals, Eagles, and Lions before bouncing out to the CFL, where he quickly hit the skids after tours with the Hamilton Tiger Cats and Winnipeg Blue Bombers (and what the hell is a Blue Bomber, anyway?) and left sports, seemingly for good.

Back in Hawaii now, Chang was busted recently in the wake of a brawl that broke out last month in the Pearlridge area of Honolulu. A woman apparently tried to film the outdoor fracas, and a man came up to her, snatched her camera, and tossed it onto the roof of a nearby building. The man turned out to be Chang. He was booked on suspicion of robbery and released without charges pending further investigation.

Like most of his pro-career tosses, it was an incomplete pass. Weird ending for one of the great statistical footnotes in sports — give him 32 points.

PECKED

Pop quiz: what's the only major college-football team whose mascot is feminine?

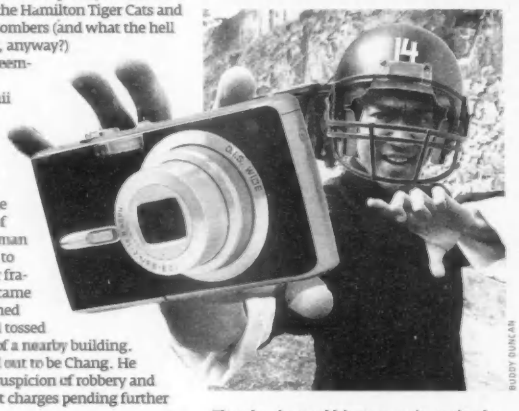
Kudos to you if you picked out the alma mater of Joe Flacco and Rich Gannon, the University of Delaware Blue Hens. With apologies to the Toledo Mud Hens, Delaware's fightin' Hens are the leading female-named men's team on the American sporting scene, and lately they've been getting their due as a factor in college football, what with the ascendancy of alums like Flacco and tight end Ben Patrick.

With their new rise to sports legitimacy, they are now getting the trimmings, including some action on "Blotter." In an odd case, the Hens' leading receiver, Mark Duncan, was arrested last week for providing false statements to police in Newark, New Jersey.

It seems Duncan was admitted to a hospital with stab wounds on May 30. He initially told cops the incident happened during a basketball game. Later on, he said he was walking down Cleveland Avenue when he got stuck by someone he knew.

Leader Board Top Five

1) ERIC NAPOSKI (EX-PATRIOTS) | film noir-style murder-for-hire plot | **96**
2) JOPIERRE DAVIS (EX-HAWAII) | multiple rape counts | **92**
3) LAZARE ADINGONO (CANISIUS, EX-URI) | beating four-year-old child with belt | **91**
4) DAVE MEGGETT (EX-GIANTS, PATRIOTS) | channeling Cecil Collins, multiple sexual assaults | **90**
5) DONTE STALLWORTH (BROWNS, EX-PATRIOTS) | DUI manslaughter | **88**



BUDDY DUNCAN

Then he changed his story *again*, saying he was jumped by four unknown assailants. Not that there aren't all sorts of ways to get stabbed in Newark, but this is ridiculous.

Cops think there's something not right about Duncan's vacillating and have decided to hit him with charges of falsely reporting an incident and hindering prosecution. Give him eight points for the strange tall tale.

TY LAW AWARD REDUX

We get one of these every six months or so — jock gets busted and immediately starts selling cops on his star-athlete status. You might remember Ty Law telling Miami police, "Don't touch me, I'm a professional athlete!" Now we have former Buffalo Bills great Bruce Smith, who pulled the same stunt in May after a DUI in Virginia Beach. In a minor variation on the technique, Smith tried to blame his failure of drunk tests on bad knees, repeatedly reminding the officer of his time in the NFL. The cop didn't buy it, however, saying, "I know who you are, I know what you did in your career." And then went ahead and busted him anyway.

Smith was convicted this past week, but promptly filed an appeal. Give him the standard 25 DUI points, plus three for the Ty Law aggravator.

Matt Taibbi can be reached at m_taibbi@yahoo.com.

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WHO'S NEXT?

WHAT THE *BANNER*'S CLOSURE MEANS FOR BOSTON'S AFRICAN-AMERICANS

_BY ADAM REILLY

If Melvin B. Miller has his way, last week's shutdown of the *Bay State Banner* — the African-American-focused weekly paper Miller ran as editor and publisher for nearly half a century — won't be the end. It will, instead, inspire a would-be successor or two to come out of the woodwork and bring the paper back to life. "I'm of an age where I think it's appropriate for a younger generation to come up and start running the *Banner*," Miller told the *Phoenix* last week. "That hasn't been able to materialize because of the downturn in the economy. So we just decided to generate greater interest, let's put it that way."

HANDING OFF *Bay State Banner* editor and publisher Melvin B. Miller hopes "a younger generation [will] come up and start running the *Banner*."

That's a pretty risky strategy. Right now, after all, the newspaper industry as a whole is struggling to stave off extinction amid the same economic downturn that devastated the *Banner* — and the *Globe*, Boston's paper of record, faces an especially uncertain future. What's more, thanks to a multitude of factors — including the enduring gains of the civil-rights movement, the mainstreaming and mass commodification of black culture, and the vanishing distinction between black and mainstream politics — the very future of the black press seems uncertain. Johnson Publishing, which runs *Ebony* and *Jet*, recently mortgaged its Chicago headquarters to its printer to secure its debts. *King* magazine — "The Illest Men's Magazine Ever!" — shut down earlier this year. And *Vibe*, the urban music-and-culture mag, closed late last month. (Founder Quincy Jones has spoken of retaking control of *Vibe* and reinventing it as an online-only publication; whether he'll succeed remains to be seen.)

The *Banner* may yet survive: Harvard Law School professor and *Banner* contributor Charles Ogletree says he's meeting with an array of community leaders this week and next, and that the paper could resume publishing as early as next month. ("A lot of things have to work" for that to happen, Ogletree tells the *Phoenix*. "But I'm convinced that they *will* work.") If that doesn't happen, however — and if this issue of the *Banner* proves to be the paper's last — what, exactly, will be lost?

NEW BLOOD? Harvard Law School professor and *Banner* contributor Charles Ogletree is "convinced" the paper will survive.

The cynical take would be: not as much as you might think. It's true that, over the course of its 44-year history, the *Banner* has provided a unique, often invaluable perspective on major local stories, particularly ones in which race played a central role. (The busing battles and the threat posed to the South End and Roxbury by a proposed extension of I-95 spring to mind, along with the recent legal travails of State Senator Dianne Wilkerson and City Councilor Chuck Turner.) Frequently, though, the paper's prime editorial space has been devoted to wire-service treatments of national stories that easily could have been followed elsewhere. On July 2, for example, the *Banner*'s main front-page story was an Associated Press (AP) piece on Michael Jackson's complex racial self-identification. The week before that, it was an AP piece pegged to the one-year anniversary of Governor Deval Patrick's Massachusetts Life Sciences Initiative. And on June 11, it was an AP write-up of President Barack Obama's ballyhooed speech in Cairo, Egypt.

COMMUNITY PRESS

When the *Banner* emphasized original, locally focused content, it could be a satisfying read. (Disclosure: the Phoenix Media/Communications Group was handling the Banner's distribution when it stopped publishing.) The July 2 issue, for example, included a write-up of a recent forum for Boston's mayoral and city-council candidates in Roxbury. At that event, according to the *Banner*, mayoral challenger Kevin McCrea hammered Mayor Tom Menino (who was characteristically absent) for the sluggish renovation of Dudley Square's Ferdinand Building and the dearth of city residents hired for the project. This sort of stuff is manna for Boston political junkies, particularly during a mayoral campaign where the incumbent is hell-bent on avoiding any kind of public reckoning with his record. But it's unlikely to be reported by Boston's major media outlets, given their need to appeal to a vast suburban audience as well as residents of Boston proper.

That said, the overall quality of the *Banner*'s local coverage is uneven. A recent piece on the opening of the new cultural center at the Islamic Society of Boston (ISB) failed to seriously engage the concerns that have been raised by the society's critics; it read, instead, like a glorified press release. And the ISB story wasn't an anomaly. Plenty of the *Banner*'s component parts on any given week — *e.g.*, the In the News section, which gives a pat on the back to local individuals who've been fêted for their achievements — seem, at first glance, better suited to a small-town community newspaper than a big-city weekly.

But is that really so problematic? After all, other Boston news outlets don't lack for service-y coverage of local people doing interesting (or *allegedly* interesting) things. Just last week, the *Globe*'s g section was fronted, on consecutive days, by stories about a bunch of guys who meet at the Newton Jewish Community Center for bike rides and a bunch of women from Boston's culinary scene who went on a zany fishing trip. (Seriously.)

The difference is, these frothy puff pieces don't usually feature black people. It's not that the Boston media *ignores* African-Americans, exactly: they cover crime in black neighborhoods, and the convictions of those responsible, and other depressing urban social ills, and uplifting tales of those who triumph over the ills in question. And, of course, they cover black entertainers and black athletes, from Boston and elsewhere. What they *don't* do, as a rule, is give us lightweight, general-interest features that just happen to star African-Americans. (Nor do they feed us a steady diet of fawning party pics starring Boston's black bourgeoisie and upper class, at least not in numbers comparable to their white counterparts.)

These omissions might seem small, but they have big cultural ramifications, both for how Boston's whites view Boston's blacks and how Boston's blacks view themselves. The *Banner* wasn't going to solve the former problem: since the paper's distributed in primarily minority neighborhoods, it couldn't convince white readers that "the community" was more than the unwieldy mass of social pathologies it's often portrayed to be. But it could — and did — remind black readers of that fact. With all due respect to the *Banner*'s hard-news and op-ed achievements, *this* is where the *Banner*'s demise could have the biggest effect.

"The *Banner* was the place where you could get stories that were important to the community that weren't covered elsewhere," says Sarah-Ann Shaw, the Roxbury activist and retired WBZ-TV reporter. "You could call the *Globe* and the local television stations and give them the same information, and most of the time they wouldn't move on stories. But the *Banner* understood that it was important to get information out to the community — not just about things that were sensational, but about things that showed positive developments going on."

"We've lost WILD," Shaw adds, referring to the now-defunct urban radio station. "And now we've lost the *Banner*. Where do we go?" ⊙

To read the "Don't Quote Me" blog, go to thePhoenix.com/medialog. Adam Reilly can be reached at areilly@phx.com.

Arts & Entertainment

'Old, Weird America' pg. 10

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RUTH AND CARL J. SHAPIRO FILM PROGRAM

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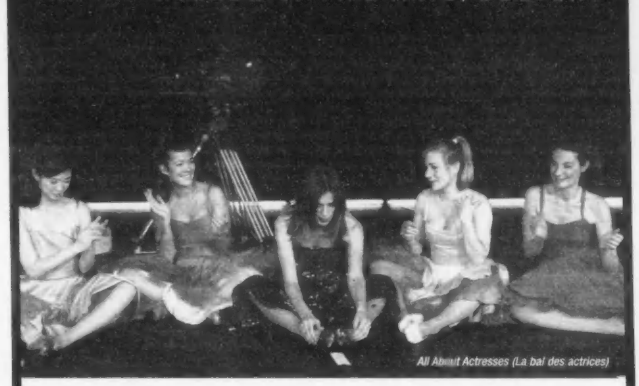
AT THE MUSEUM OF FINE ARTS, BOSTON



All About Actresses (La bal des actrices)

BOSTON *The 14th Annual*

FRENCH FILM FESTIVAL

THROUGH JULY 26

The French Film Festival continues with a diverse and entertaining selection of French films including *A Day at the Museum*, a hilarious comedy about an art museum that is literally falling apart, a curator who is terrorized by plants, and a minister who gets lost in a sex exhibition. Also screening, *All About Actresses*, an amusing psychological portrait of some of the most famous actresses working in France today. The closing night features *Séraphine*, a complicated love story between painter Séraphine and a German critic.

VISIT WWW.MFA.ORG/FILM FOR COMPLETE SCHEDULE AND TICKETS

35 Shots of Rum (35 Rhums)
Thu, Jul 16, 3:30 pm

Rumba
Thu, Jul 16, 5:45 pm
Sat, Jul 18, Noon

Hollywood, I'm Sleeping Over (J'irai dormir à Hollywood)
Thu, Jul 16, 7:30 pm

Spy(ies) (Espion(s))
Fri, Jul 17, 3:30 pm

The Beautiful Person (La belle personne)
Fri, Jul 17, 6 pm

A Day at the Museum (Musée haut musée bas)
Fri, Jul 17, 8 pm
Thu, Jul 23, 5:30 pm

Versailles
Sat, Jul 18, 2 pm

The First Day of the Rest of Your Life (Le premier jour du reste de ta vie)
Sat, Jul 18, 4:30 pm

Frontier of Dawn (La frontière de l'aube)
Sat, Jul 18, 7 pm

The Sea Wall (Un barrage contre le Pacifique)
Sun, Jul 19, Noon
Thu, Jul 23, 7:45 pm
Fri, Jul 24, 3 pm

Three Violets (Les Violettes)
Sun, Jul 19, 3 pm

Stella
Sun, Jul 19, 5 pm

The Client (Cliente)
Sun, Jul 19, 7:30 pm
Fri, Jul 24, 5:30 pm

All About Actresses (La bal des actrices)
Thu, Jul 23, 3 pm
Sat, Jul 25, 4:45 pm

Welcome
Fri, Jul 24, 7:45 pm
Sun, Jul 26, 3:15 pm

Towards Zero (L'heure zéro)
Sat, Jul 25, Noon
Sun, Jul 26, 5:45 pm

Jean de La Fontaine
Sat, Jul 25, 2:30 pm
Sun, Jul 26, 10:45 am

Nowhere, Promised Land (Nulle part, terre promise)
Sat, Jul 25, 7 pm
Sun, Jul 26, 1 pm

CLOSING NIGHT
Séraphine
Sun, Jul 26, 8 pm

The Boston French Film Festival is co-presented with the Cultural Services of the French Embassy in Boston.

Generous support provided by TV5MONDE.

Additional support provided by The French Library Alliance Française of Boston.

Special thanks to The Boston Jewish Film Festival for their collaboration.

Coordinated by Eric Jausseran, Brigitte Bouvier, Mathilde Jenn, and Rodney Uhler.

The Ruth and Carl J. Shapiro Film Program at the Museum of Fine Arts, Boston, is funded by the Carl and Ruth Shapiro Family Foundation.

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Therefore I Am
The Sound of Human Lives
$12.99

Boston sweethearts Therefore I Am formed in 2004 and after years of DIY, are releasing their debut full-length. The hardcore punk band with pop rock sensibilities already has a rabid northeast fan base and will conquer the rest of the US during this summer's Warped Tour. One of Alternative Press' 100 Bands You Need To Know In 2009. Produced by Michael Poorman (Piebald, Tsunami Bomb, Paulson). Recommended If You Like: Thrice, The Receiving End Of Sirens, Circa Survive, and Thursday.

Metric
Fantasies
$11.99

Fantasies is the best-selling Metric album ever in the U.S. It debuted #1 on Billboard's Heatseaker Chart and sky rocketed into the Billboard's Top 100 albums chart the following week.

Spin.com wrote of the first show of the tour in Seattle, "Opening night of Metric's 14-date US tour was all things sleek and sexy.". LA Weekly noted that the band."worked up the crowd into a dancing frenzy."

...close to 3,000 people turning up at NY's Terminal 5, well over 2,000 coming to LA's Wiltern and scads of fans unable to get in to shows across the country.

Son Volt
American Central Dust
$13.99

Son Volt band leader, songwriter and lyricist Jay Farrar has never been one to shy away from tackling complex topics in his songs, the material on Son Volt's new album American Central Dust, out NOW on Rounder Records may be some of his strongest yet. From cocaine to Keith Richards to maritime tragedies, nothing is off limits in American Central Dust, which is being praised as the best work since their debut. See Son Volt LIVE in Boston at the Paradise on 9/22.

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_BY DAVID S. BERNSTEIN

AUDRY DUNCAN

Palin has already showed signs that she has seen her path, and it doesn't include sucking up to the GOP establishment

When earlier this month Sarah Palin abruptly announced her intention to resign as governor of Alaska — barely midway through her four-year term — the political punditry was left puzzling over what she could possibly do next. If Palin was not in office, nor actively campaigning for election, how could she remain relevant, influential, and, of course, paid?

Those confused commenters have no clue as to the opportunities that await Palin — because few understand the extraordinary, multi-billion-dollar marketplace that has developed for movement conservatives.

The *Phoenix* reviewed the most recently available financial reports of some 250 conservative-advocacy groups and political-action committees; their combined gross revenues totaled more than $2 billion. And that's only the major players, in just the nonprofit portion of the industry.

No wonder the father of Palin's grandchild, Levi Johnston, told reporters that the governor is quitting "to take some of this money people had been offering."

Palin is poised to be the hottest brand to ever hit that market. And her entry is beautifully timed.

Thanks to the election of Barack Obama and a heavily Democratic Congress, the conservative industry is, despite the recession, experiencing boom times. Books declaring that Democrats are unleashing "statism" and "socialism" — by Mark R. Levin and Dick Morris, respectively — have dominated the bestseller lists. Rush Limbaugh is enjoying record listenership. Over the past three months, every one of the 10 most-watched daily programs on cable news belonged to the right-wing Fox News Channel (FNC). Political interest usually peaks during a presidential campaign year, but FNC has actually improved its ratings this year — in part by playing more directly to the right wing, by ditching Sean Hannity's liberal co-anchor, and by adding froth-mouthed Glenn Beck to its daily line-up.

"The idea that politics or the presidency is [Palin's] only aim is wrong," says Julian Zelizer, a professor at Princeton University who studies the conservative movement. "Rush Limbaugh doesn't run for office."

There are at least 10 million people who could be called true "movement conservatives" in America today — perhaps twice that number, including conservative and libertarian independents, along with "base" Republicans. They are not only reading and tuning in — they are contributing to conservative nonprofit organizations and political-action committees; they are attending conferences; they are buying paraphernalia; and they are signing up for e-mail newsletters and online publications.

But the analysts, thinking only of Palin's presidential prospects, are missing all of this. They are accustomed to paying attention to how people vote, not how they spend.

"We tend to think of the Republican conservative electorate," says Zelizer. "There's also this vibrant marketplace that's been built up over the past 30 years, and it can be quite lucrative."

Put another way, "There are people on the right who have learned how to milk the right wing for all it's worth," says Peter Montgomery, senior fellow at the liberal People for the American Way. "They have yet to find the bottom of this well of right-wing money that drives the creation of all these right-wing organizations."

And unlike earlier times, most of these organizations are no longer reliant on (or controlled by) large conservative foundations. A review of the biggest conservative foundations' grant-making reports found that they were responsible for about only $50 million of the $2 billion pulled in by the groups reviewed by the *Phoenix*.

Not incidentally, all of this is helping push the conservative base further to the fringe of American politics, and almost certainly damaging the Republican Party. But if you think that bothers the right-wing merchants, you've got it backward. If anything, they are incentivized to help the GOP *lose*: Democrats in power give them a foe to rally the ideologues against (and a growing pool of disaffected Americans if the economy, or anything else, goes badly). The ascension of Obama and the Democrats was a financial godsend that repowered the gravy train — it was the best thing to happen to them since the Clinton era, when conservative talk-radio listenership tripled, and much of this industry was born.

So are these organizations run by true believers, or cynical parasites? That's ultimately a moot point. It's like asking whether fast-food CEOs eat their companies' food, or if tobacco executives smoke. In a consumer market, the consumer will get what they want from someone, whether it's chicken nuggets, Marlboros, or the most reactionary, extremist fear-mongering.

"If you want to do well in that marketplace, they expect red meat," says Zelizer, speaking of the conservative customer base. "They don't want moderates — that's not what sells."

Palin is red meat, atop red Naughty Monkey heels. She will sell.

BUILDING AN EMPIRE

Plus, she has an army waiting to follow her — even here in liberal Massachusetts.

"I believe that, whatever she chooses to do, she would be terrific at it," says Sandi Martinez of Chelmsford, a Republican activist and unsuccessful candidate for State Senate, who adds, "I see Sarah almost as a female Ronald Reagan."

Other Massachusetts residents who contribute to right-wing groups, in interviews with the *Phoenix* following Palin's resignation announcement, agreed with that sentiment. Palin has many options for channeling that following into a quite-profitable enterprise built around her brand.

If she plays it right (and finds trustworthy people to manage her affairs), she can make a lot of money, from a lot of different sources. And there's more than just dollars. Nonprofit organizations will pay for her and her fisherman-husband, Todd, to cash in on their notoriety and live the lifestyle of the rich and famous: travel, well-appointed offices, and other lifestyle accouterments. She will be paid to take part in luxury "conference" cruises, like one hosted by Oliver North's organization in June, or *National Review*'s this month.

(Palin knows all about that world: her path to the V-P nod actually began when she visited with groups from *National Review* and *Weekly Standard* cruises during their stops in Juneau.)

And if she's looking for a model of success, she would do well to study at the feet of the master: former Speaker of the House Newt Gingrich.

Gingrich's large and growing empire illustrates the scope of the conservative marketplace. In 2007, Gingrich launched American Solutions for Winning the Future, a "527" organization that can raise and spend unlimited amounts — more than $14 million last year, almost all from small-dollar donors. He also created the for-profit American Solutions, which does the nonprofit's telemarketing. The Gingrich Group offers consulting. There is also the for-profit Center for Health Transformation, funded largely by pharmaceutical companies, and CHT Press, which thus far has published three books, including two by Gingrich. Gingrich Productions creates multimedia products. Most recently, he formed an umbrella group of religious conservative organizations.

He also has a deal with townhall.com, a top right-wing portal Web site (and part of another multifaceted player in this marketplace, Eagle Publishing), to distribute a twice-weekly e-mail newsletter. Largely as a result of all this activity, he has one of the most coveted mailing lists in the business, which commands one of the highest premiums around (starting at $125 per 1000 names). Such lists of proven conservative contributors — who skew heavily toward white, suburban retirees with disposable income — are attractive not only to other conservative groups, but to companies selling financial services, health products, and other wares.

And all of these ventures — plus his contract as an FNC commentator, his highly lucrative speaking engagements, and his paid fellowships with prestigious conservative think-tanks — not only make money off the Gingrich name but promote it, placing him and his products in ever-greater demand.

Whatever Gingrich can do, Palin can likely do better. All of the above, and more, is open to her.

Like Gingrich, who has made an art of it, Palin boosts her visibility, and status, by coquettishly stoking the rumors of a presidential candidacy.

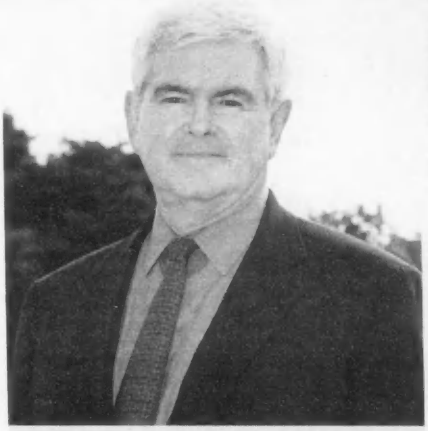
Whether Palin intends to seek the nation's highest office in 2012 or not, she certainly won't say for the next 18 months. If she isn't planning to run, saying so would remove some of her cachet, media attention, and influence. And if she is running, she won't say so — because federal-election laws would then prohibit her from involvement in any political-action committees.

SHELL GAMES

Gingrich is one of the most profitable brand names in the industry, but he's hardly alone. Pat Buchanan, Gary Bauer, Oliver North, and Linda Chavez are among the many competing for conservative donors. (For a comparison of their value in the marketplace, see "Who's Worth What," below.)

Alan Keyes has parlayed his quixotic 2000 presidential campaign into a veritable conservative kingdom.

Keyes and his loyalists now operate a for-profit Web site (renewamerica.com); a number of PACs and not-for-profit organizations focused on abortion (Life and Liberty PAC), immigration (Minuteman Civil Defense Corps), and economic populism (Declaration Alliance); a consulting firm (Politechs); a political-research firm (Primer Research); a political Web consultancy (Strategic Internet Campaign Management); a political media firm (Mountaintop Media); a mailing-list provider (Response Unlimited); an online-fundraising site (rightmarch.com); and a media-relations company (Diener Consulting) — many of which operate out of the same address.



CONSERVATIVE THINK BANK Former House Speaker Newt Gingrich is the master of turning politics into profit, evidenced by, among other ventures, his lucrative newsletter, telemarketing firm, 527 group, a book press, and an umbrella group for religious conservative organizations.

If Palin doesn't want to invest in that kind of operation, she could choose to lend her name to those who have the expertise. There are plenty of operatives around who already have the infrastructure and organizations, but who lack a big-name celebrity with drawing power in the conservative arena.

One name-brand who takes that route is radio talk-show host Michael Reagan, son of the late president. He has teamed up with David Bossie — a Republican operative so sleazy that, when Bossie was a top Clinton-scandal investigator for House Republicans, Gingrich had to fire him for having "embarrassed" the effort.

Reagan lends his name and face as "co-founder" of, among other things, Bossie's Presidential Coalition. That PAC raised and spent about $6.5 million in 2007–'08 — 80 percent of which came in contributions of less than 100 dollars, according to federally filed documents.

Of that $6.5 million, three-quarters was spent on fundraising and follow-up with contributors. (Much of it was reported in campaign-finance documents as "survey" work, but was actually telemarketing, conducted by Presidential Coalition's fundraising vendor, under a separate name.) More than $400,000 of the rest went to salaries of Bossie's Citizens United nonprofit — mostly to Bossie and his cohort Michael Boos.

After rent, insurance, and legal and accounting fees, that left less than $150,000 — about two percent of the contributions — to put to actual use. (Compare that with the American Association for Justice PAC, which raised a similar $6.2 million in the 2008 election cycle, and gave $2.7 million of it to candidates.) Most of that $150,000 went (either directly or through other PACs controlled by Bossie and Boos) to a couple dozen candidates, mostly conservatives running for state-legislative office in Virginia, where Bossie and Boos live.

This is not unusual. In fact, of the dozens of organizations for which the *Phoenix* reviewed recent filings, a great many appear to have very little function other than convincing members of this conservative constituency to send them money (very little of which actually goes to furthering any ideological agenda). On the part of the IRS form where groups are asked to articulate their programmatic achievements, that function is often paraphrased as "educating the public," to justify their tax-exempt status as charitable entities. Other groups tout as their main (or even sole) achievements the number of times their principals appeared on TV or in newspapers.

In some cases, the groups, and even candidates, appear to be shells existing only to perpetuate the flow of money from contributors to the direct-mail companies.

A notorious example is Washington-based Base Connect (formerly BMW Direct), run by direct-mail veteran Kimberly Bellissimo. The company operates sister companies, which are paid to perform the various parts of running the client's direct-mail campaign — production, list purchases, printing, fulfillment, and media. Virtually all of the money Base Connect raises for their client is simply paid to these Base Connect companies, which has led to some public suggestions that it's all a big shell game.

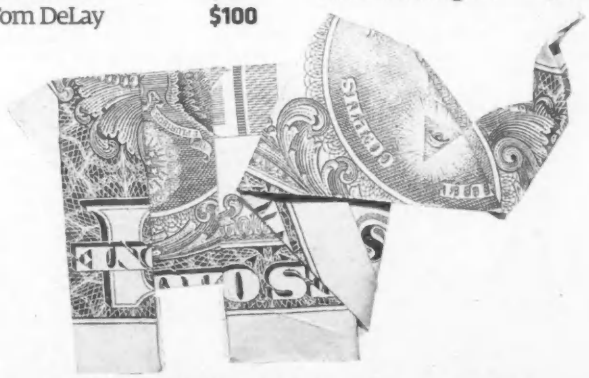
Barely any effort is made to pretend

Continued on p 14

WHO'S WORTH WHAT

When lists of Sarah Palin's contributors inevitably hit the market, how much will they be worth? Here are the going rates, per 1000 names, of lists associated with various name brands in the right-wing world.*

Rush Limbaugh	$135	Linda Chavez	$95
Bob Barr	$130	Randall Terry	$90
Newt Gingrich	$125	Pat Buchanan	$85
Tom Tancredo	$125	Mike Huckabee	$85
Fred Thompson	$125	Oliver North	$85
Alan Keyes	$120	Mitt Romney	$85
J.C. Watts	$105	Michael Reagan	$75
Tom DeLay	$100		



*FIGURES CULLED FROM MARKETING MATERIAL OF ATLANTIC LIST COMPANY, OMEGA LIST, RESPONSE UNLIMITED, AND ROBERTSON MAILING LIST COMPANY

Continued from p 13

otherwise. Several of Base Connect's clients, like Freedom's Defense Fund and Black Republican PAC, exist only as a theoretical construct — just words on the piece of mail. A Base Connect executive, who serves as those organizations' treasurer, has a standard memo he submits to the FEC, to explain the lack of administrative costs for groups reporting multi-million-dollar operations: "Currently, the committee has neither paid staff nor an office headquarters." That fact is not at all clear in the materials sent to persuade movement conservatives to fund the groups — the mailings give the impression that there is some actual organization behind the name, doing battle against the apocalyptic horrors of Obama and the Democrats.

URGENT – GIVE NOW

Palin can hit almost every hot button on the conservative-movement spectrum. The gun-rights crowd knows her as a rifle-toting hunter. The "Drill, Baby, Drill" crowd sees her as an energy expert. The populists buy the McCain-campaign-created image of the maverick reformer. To military fetishists, she is the proud mother of private first class Track Palin, soldier in Iraq. The economic conservatives praised her denouncing of the federal stimulus (although as governor she ultimately accepted almost every penny) and her willingness to suggest that Obama might be a socialist. (Her one major apostasy, belief in global warming, is almost never mentioned outside Alaska.)

Palin also clearly knows one of the most important lessons of the world she's entering: the *urgent need* for people to *give now*. She opened a legal-funds account earlier this year, and in the midst of a recession urged people to contribute money to cover her purported $500,000 debt — while at the same time, she was cashing a book advance reportedly worth between $4 million and $7 million. She has also already raised more than $700,000 through her political action committee, SarahPAC, since creating it earlier this year.

Finding and exploiting that urgent need, or even creating it out of thin air, drives the industry.

Gun-rights advocates, for example, should be relieved that the Obama administration and the Democratic Congress have taken virtually no action on gun control in these first six months. But an appeal for money to send thank-you notes to Capital Hill is unlikely to open many wallets.

So instead, groups like Gun Owners of America (GOA) — run by another titan of this industry, Alan M. Gottlieb — have been sending out action alerts warning, in dire terms, of an emergency threat to gun owners supposedly embedded in the Senate's health-care-reform bill (and before that, in Obama's stimulus package). The alleged danger lies in a provision that would create a digitized medical-information database, to increase efficiency, save money, and improve treatment. But according to GOA, it is possible that this could somehow result in a gun-store background check accessing your medical records — which could result (I am not making this up) in depriving people with Alzheimer's the right to illegally purchase firearms by not disclosing their condition.

Can Palin be this ruthless? Her high-school-basketball teammates didn't nickname her "Barracuda" for nothing.

She also seems to grasp the notion — as Gingrich and Keyes have done — that she can use separate organizations to appeal to different potential contributors. (This serves two ends: gathering a broader range of supporters who might be turned off by some of her views, and creating more targeted direct-mail lists.) The SarahPAC Web site, for instance, emphasizes her economic and environmental priorites — there is no whiff of religion or social values there.

REUTERS

LEAVING THE PARTY EARLY? Though some political watchers say Sarah Palin is gearing up for a 2012 political run, she avoided aligning herself with the Republican Party during her resignation speech, leaving many to wonder whether she's more interested in boosting her celebrity or winning future elections.

Elsewhere, however, it is clear that she is forging a connection directly to the faith-and-values crowd. Her first speech in the lower 48 this year was at a right-to-life dinner in Indiana, where she spoke of maintaining her pregnancy after learning that Trig would be born mentally disabled. Religious conservatives idolize Palin for it, says Howard Phillips, longtime conservative activist (and onetime chair of the Boston Republican Party) who heads the Conservative Caucus. "Her number-one issue is the defense of life," says Phillips.

HarperCollins, which is publishing Palin's memoir, will reportedly also distribute the book through its Zondervan subsidiary — possibly with additional faith-oriented material. Zondervan distributes through religious outlets, and more than three dozen "strategic alliances" with religious groups, ranging from Focus on the Family to Prison Fellowship.

The financial strength of the religious part of the conservative marketplace is enormous — and the void waiting for a new leader is apparent by the number of people vying for it. Gingrich recently launched an organization called Renewing America's Leadership, intended to be a political arm for religious-right groups. At least three other organizations with the same goal have debuted just in the past few weeks: Faith and Freedom Coalition (chaired by former Christian Coalition head Ralph Reed), the American Principles Project, and the Freedom Foundation — the latter two also feature prominent leaders. None, however, has anyone with the cachet of Palin, whom Christian conservatives view as a modern-day Queen Esther, as the *Phoenix* reported during the presidential campaign. (See online-only sidebar "From Jester to Esther," at thePhoenix.com)

ONE-MAN BRAND Though political activist Alan Keyes's recent presidential bid was quixotic at best, he's parlayed it into a fortune with a mailing list worth more than those of far more successful candidates.

(Palin encourages that view: in one of her first interviews after announcing her resignation, as was widely reported, she proclaimed that, politically speaking, "if I die, I die." What was not widely reported was that, in that instance, Palin was quoting Queen Esther.)

HarperCollins will also most likely help Palin maintain high visibility. It is owned by News Corp, the umbrella under which arch-conservative opportunist Rupert Murdoch operates Fox News Channel.

It's not clear how much formal synergy exists between the two. But it's hard to imagine why else Hannity (a HarperCollins author) provides such a ubiquitous platform to former Clinton advisor Dick Morris, other than to pump up sales for Morris's books, published by HarperCollins — or to imagine Morris's latest book debuting at number one on the *New York Times* bestseller list last month without that exposure. Others in the HarperCollins stable, like Neal Boortz and Bernard Goldberg, also get plenty of FNC face time. Although it's unlikely that Palin would decide to host her own show — Phillips notes that it would anchor her down — she could make frequent appearances and fill in as a guest host. Especially as the publishing date for her book draws near.

PICK A LANE

All of this assumes that Palin wants this remunerative path, and not one that takes her to the presidency.

Mitt Romney, by way of example, is doing what potential presidential candidates do at this stage. He travels the country raising money for Republican Party committees and Republican candidates; he raises money through his Free and Strong America PAC, and doles it out to candidates and party committees; and he appears on mainstream news shows to speak about national issues of the day.

That's basically a marketing campaign targeted to the Republican Party establishment — the moneyed interests and beltway insiders — which is still a huge key to winning the party's nomination, says Andrea Campbell, political-science professor at MIT.

Meanwhile, Romney has steered clear of the pitchforks-and-populism base, which tends to make the party-establishment crowd queasy. They want someone like Romney, who skips the "Tea Party" protests to glad-hand with elites paying $1000 a plate.

But if that is the path to the White House, it may not be compatible with becoming queen of the conservative donors. The angry, dedicated base who respond to direct-mail entreaties are looking for someone who demonizes David Gregory and George Stephanopoulos, not someone who chats amiably with them on Sunday mornings.

Which helps explain why the lists of Romney contributors don't command the premium of the presidential candidates he walloped, like, immigrant-bashing former congressman Tom Tancredo.

That's also why some who see Palin as a strong candidate hope she remains a politician, not a brand.

That's the advice of Phillips. "There's no question she's got a bright future" down either path, says Phillips. But activities like running a direct-mail-driven conservative organization, he says, "would diminish the extent of her appeal."

Truth is, the GOP establishment might *never* warm to Palin, even if she does as they want and disappears for a while to study up on economic and foreign-policy details. Renegades bucking the establishment may historically have a chance in the Democratic Party — including both Clinton and Obama — but not in the GOP.

"Palin is very popular among social conservatives," says Campbell, "not the other parts of the Republican coalition." And that's not to mention the centrists who decide the general election, even if she did win the Republican nomination.

Palin has already showed signs that she has seen her path, and it doesn't include sucking up to the GOP establishment. Not that she will leave the party — she's just making it clear that the Palin brand is separate from the party brand. And she's going to do what's best for her.

In fact, she did not utter the word "Republican" once in her 20-minute resignation speech — in which she pointedly mentioned that she would support candidates from any party. In later interviews, she avoided speaking of the Republican Party as though she was part of it: referring to the GOP as "it" or "they," not "we."

Palin's celebrity status was granted by the Republican establishment, when it plucked her from obscurity last August. But she has never been part of that world. In 2012, ever more comfortable with her lucrative lifestyle, look for her on the *National Review* cruise, not the Iowa caucuses. ⊙

To read the "Talking Politics" blog, go to thePhoenix.com/talkingpolitics. David S. Bernstein can be reached at dbernstein@phx.com.

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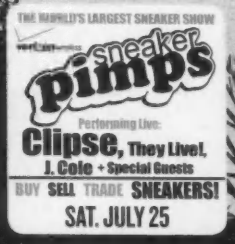

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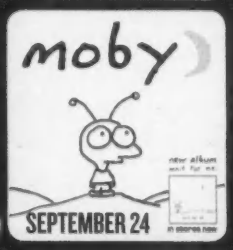

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SCRATCH AND WHIFF

A NON-JUNKIE LOTTERY PLAYER COMES TO GRIPS WITH CARDBOARD CRACK

BY JIM SULLIVAN

I have 53 fully scratched (and completely worthless) Billion Dollar Bonanza scratch tickets sitting in my desk drawer. Each cost $20. Those glitzy, oversize cardboard rectangles with icky leftover scratch scum represent $1060 forked over to the state. I am not, however, a gambling addict, nor am I an overly civic-minded type — you know, trying *really hard* to support the 351 cites and towns that benefit from hapless lottery losers. My total cash outlay, or so I'd like to believe, is $0. (More on that later.)

These $20 tickets are top of the line. Cardboard crack, some people call 'em. They cost the most dough, and deliver the biggest endorphin rush with the lowest crash. Like you, I've seen those scratch-heads at the convenience-store counters and gas stations, solitary figures guarding their privacy (and maybe their shame), furiously scraping away. Not a pleasant sight. Scratch players don't have the cachet (if there's any left) of casino card players — James Bonds they are not.

As lotteries go, Massachusetts's is the most popular one in the country, with each adult in the Bay State spending an average of $700 annually. Scratch tickets — or "instant tickets," as Massachusetts State Lottery Executive Director Mark Cavanagh calls them — account for a whopping 70 percent of the sales. (Keno accounts for 19 percent and the numbers drawings 11 percent.) Fiscal year 2008, the Massachusetts Lottery sold $4.5 billion worth of tickets. Of that, $935 million went to those 351 cities and towns. The arts got $78.6 million; the Massachusetts Cultural Council Appropriation got $12.2 million; and, oh, yes, the Massachusetts Council on Compulsive Gambling got $1 million. But to survive the Lottery needs more scratched-off tickets, like the ones in my desk drawer. Projections are down for fiscal 2009, because there just aren't as many takers out there these days. The lottery's traditional players are growing older (it's hardly a youth sensation). And then there's this nagging economy.

Ipsos Reid, a Canadian marketing company, just released a survey of regular players in the 42 US states (plus DC) that hold lotteries. It reveals that 38 percent of those who played over the past year have reduced their lottery purchases; eight percent have cut it out entirely.

"Many states and jurisdictions rely on the revenues from lotteries to fund key programs," notes Paul Lauzon, Ipsos's senior vice-president for lottery and gaming research, adding that "a reduction in sales translate into a reduction of services."

Massachusetts is seemingly impervious to the downward trending: while Cavanagh notes that sales are down 30 percent across the country, they're down only 5.7 percent here. Still, they're down, and the Lottery's ad budget, which was second lowest in the country, just got whacked — like everything else on Beacon Hill — and now is the lowest.

Heck, we don't need ads for encouragement — the Lottery's in our blood.

ROB ZAMMARCHI

Scratch players don't have the cachet of casino card players — James Bonds they are not.

THE LOTTERY COLONY

A brief history: Massachusetts came to the game in the Tea Party era, when, during the Revolution, the renegade colonial government authorized lotteries to raise money for an army to fight the Brits. In 1791, a Boston paper published an ad for a "Scheme of a Lottery," which was created to sell 6000 tickets at $2 each to raise funds to pave the highway in Charlestown. Of the $12,000 to be raised, according to the ad, $10,800 went to prizes and $1200 went to paving the highway. John Hancock operated a lottery to rebuild Faneuil Hall. And out-of-stater Thomas Jefferson liked lotteries, calling them a "tax that is laid on the willing only."

Some 200 years later, in 1976, Massachusetts became the first state to introduce scratch tickets. The first $20 ticket, Billion Dollar Blockbuster, came in 2007. Billion Dollar Bonanza was introduced in the fall of 2008. It is, says Cavanagh, the "biggest ticket ever in Massachusetts and, by virtue of our place in the industry, the US — more prizes [are awarded] in those games than in any other lotteries."

Which sort of explains why I have 53 duds in my drawer. Here's how it started: each year for more than a decade, a good friend, David Bieber (disclosure: he is in the employ of the Phoenix Media/Communications Group), and I have wagered $50 worth of scratch tickets on the Super Bowl. We go with the official spread. He always lets me pick the team, as he does not give a crap about who wins and I sometimes do. We've each had good years and bad; overall we've probably split down the middle. I won the last round.

The rules of the game are: winning entitles you to two $20 tickets and one $10 ticket. The wrinkle: the loser gets 10 percent of the putative winnings (so he at least has some incentive to scratch along). There have been delusional points where we think a particular batch we bought has A Really Big Prize. That's not yet happened. When all is said and done, both winner and loser end up with the same booty: a goose egg.

This time, we deduced we had the best chance of winning $1 million or more in the Billion Dollar Bonanza game, since there are still a fair amount of unclaimed tickets out there. As of this writing, only three of 10 tickets have been claimed for the top $10 million prize, beating odds of more than 6,500,000-to-1. The latest winner, Al S. Mullen III, of Walpole, brought his $10 million winning ticket to Lottery headquarters in Braintree on June 29. He'll be retiring from Raytheon. Bastard.

But there are still seven potential huge winners out there! As to the $1 million prizes, 36 of the 150 tickets printed have been claimed. Those people beat odds of 504,000-to-1. One hundred fourteen people could have a very good day indeed, even if you realize the cash gets doled out at $50,000 per year (minus taxes) for 20 years.

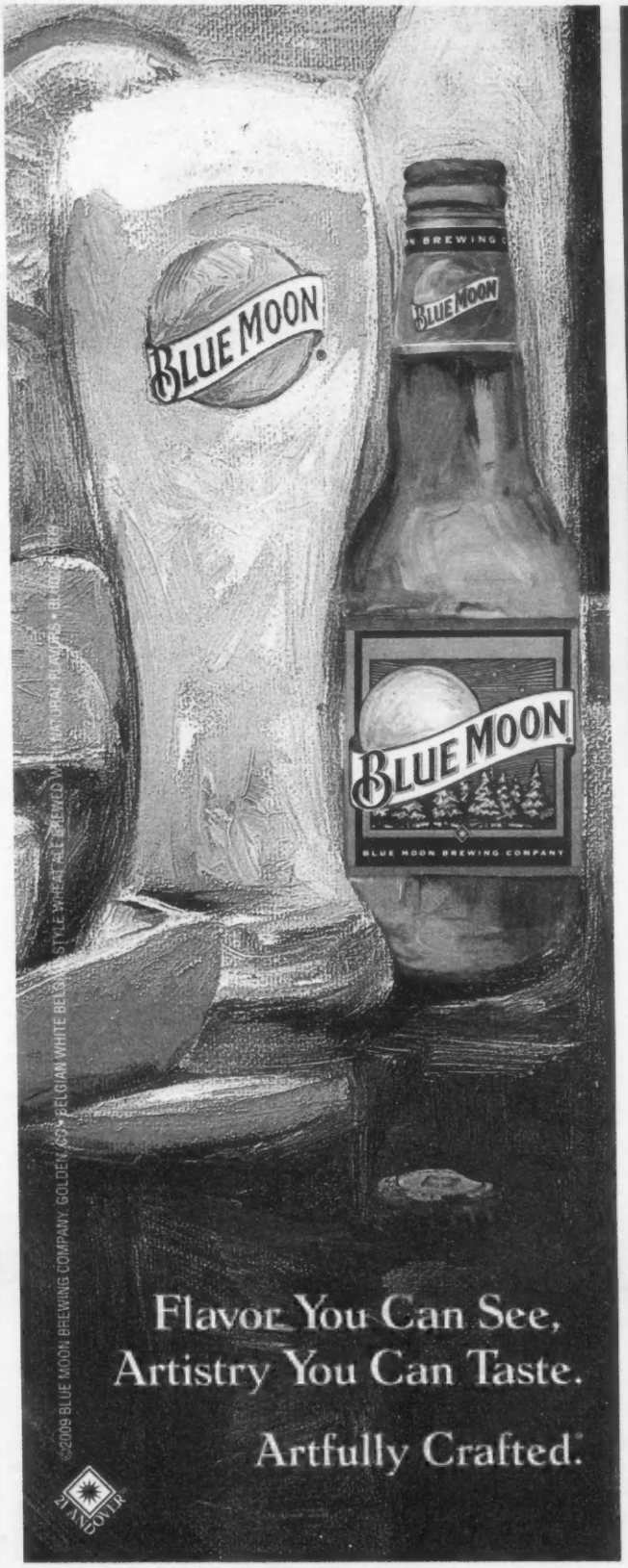
I took Arizona and seven points over Pittsburgh. Pittsburgh won the game, 27-23, but as every gambling nut in America knows, Arizona *really* won. I beat the spread.

Generally speaking, David and I get three losing tickets and we're done, but here's the deal we made: we can't quit until we *a)* run out of tickets, or *b)* win enough money to change our lives. (We've never actually nailed down that figure, but $1 million or $10 million would do it, I think.) Our previous highest win was $160. But we got on a roll this year with a $500 ticket, which brought us up to $630, the best yield yet from the original $50, er, investment. As proscribed by our own law, we've kept this damn thing going. Up, down, up, down.

"We started in the bleakness of February and here we are in the splendor of summer, still scratching," says David, who notes with frustration that he's "reaching the carpal-tunnel point of the lottery quest."

We are currently down to one $20 ticket and one $5 ticket. But if we win, says David, "I'll still take my 10 percent." ◉

Jim Sullivan is a freelance writer. He can be reached at jim@jimsullivanink.com.



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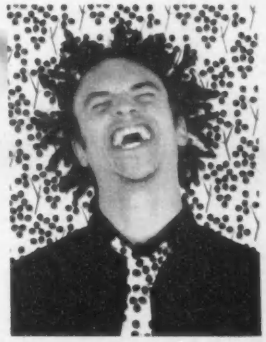

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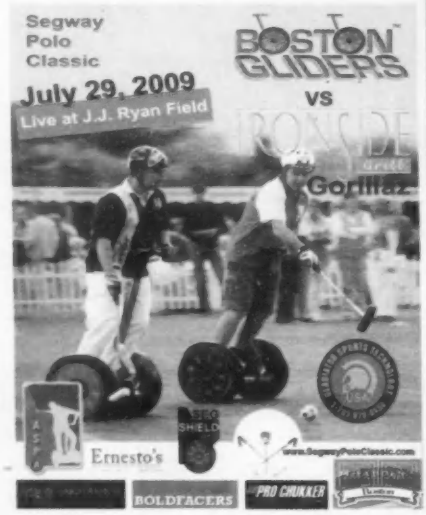

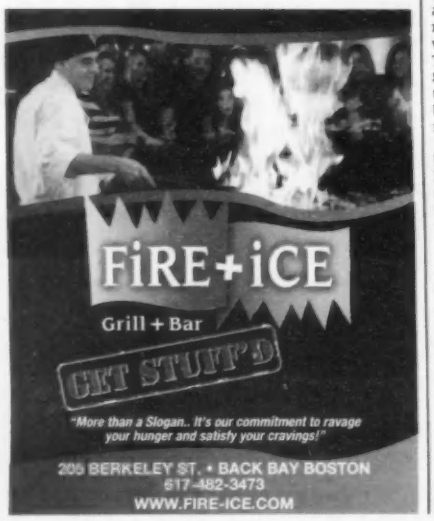

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Poor	⊖	Based on average entrée price

MAX & DYLAN'S KITCHEN & BAR

FROM THE OWNERS OF SCOLLAY SQUARE, ANOTHER FINE BAR-RESTAURANT THAT DOES EVERYTHING FAIRLY WELL

_BY ROBERT NADEAU

MELISSA OCHROW

GOOD CATCH The Maine lobster roll is a reliable remake of a standard item with lots and lots of lobster meat and truly superb French fries.

DINING OUT

Who is Max? Who is Dylan? The casual visitor cannot know. We know that the owners also have Scollay Square (which is not located in what used to be that square), so we have our suspicions that Max and Dylan are children or cats, or a confected evocation of the contrasting merits of ethnicity and cool. The menu has a bit of everything, and is mostly enjoyable, especially when potatoes are involved. The same is true of Scollay Square — the restaurant, not the location of Boston's old burlesque district, which is now City Hall.

Because it's a bar, the first course here really is drinks, so let's take a look at that. The mixed options include both classic versions and variations. So you could have a real martini ($11) or a watermelon martini ($11) with sugar in it. The Bacardi mojito ($9) is described as "traditional" and tastes like the original blend of white rum, mint, and simple syrup. The side car ($10) departs from the typical cognac/Cointreau/lemon-juice recipe with the fairly common additions of Tuaca and sour mix. The trouble with that is you end up with a drink that is both apparently sweeter and more astringent than the classic.

The wine list also has a decent selection. A glass of 2005 St. Francis Merlot ($10; $44/bottle) had the structure and spice I hoped for from this old Sonoma favorite.

On to food: arborio-crusted calamari ($9.50) is terrifically fried, but I'm not sure what the traditional risotto rice adds to the breading. Slices of banana pepper and halves of grape and pear tomatoes are very nice, as is some spicy mayonnaise. Steamed edamame ($7.50) are green soybeans in the shell, with a clever coating of teriyaki sauce and black sesame seeds. A few slices of pickled ginger reference a sushi bar without actual sushi. And Vidalia-onion soup ($6.50) is the usual beef-stock, mushy-toast, melty-cheese fun, with extra points because the broth isn't over-salted.

Like the drinks, macaroni and cheese comes in classic and modernized versions: regular ($9.50), or with Buffalo chicken ($12), lobster ($15), or prosciutto ($13). The last doesn't conform to the creamy custard style, having instead chewy spirals of cavatelli with a few crumbs and just enough prosciutto for the flavor. Kobe-beef loaf ($18) is a really silly idea, since the clean-tasting subtlety and richness of Japanese-style beef is pointless in a peppery meat loaf — you really get more flavor from cheap stuff. But we don't eat ideas; we eat what the waitress puts in front of us, and this is a fine platter of comfort food: soft, with perfect mashed potatoes, gravy, and just-right green beans. Grilled salmon ($16) comes as a lovely fillet with a bit of citrus glaze, more mashed potatoes, and splendid late-season asparagus. Nothing avant garde, but good eating.

The Maine lobster roll ($18) is a reliable remake of another standard item: cheap bun, lots and lots of lobster meat, maybe a little too much mayo, but truly superb French fries. A bar-restaurant can go a long way on fries like these.

Desserts are not amazing, but an improvement from my recollections of Scollay Square. In particular, the chocolate mini-bundt cake ($8) is sort of molten and very chocolaty, and better cooked than the half-baked version I tasted at the sister restaurant when it opened. It's now a top-shelf chocolate dessert. Carrot cake ($8) is everything but large. The key-lime-pie ($8) is the only weak choice, lacking in sour-bitter key-lime flavor to offset the richness. Decaf and decaf cappuccino are wonderful.

These rooms have come a long way since the famous Peabody sisters (one married Nathaniel Hawthorne; one married Horace Mann) had their literary salons here. In the 1970s, a modern architect opened up a tri-level, glass-ceiling marvel that is beginning to show its age with cracked panels and a bit of dirt on the outside. The interior barebrick, polished-wood, and café-tables scheme still shines, and the collection of slightly naughty black-and-white photos (cityscapes, plus perhaps after-hours at the fashion shoot) is fun stuff.

Service before the serious drinkers arrive is first-rate. Food comes out hot and in order. Our server was there when we needed her, and not hovering otherwise. Because of the three-tier arrangement, it never seems overcrowded, and it doesn't get as loud as it looks. The downside is limited wheelchair access.

Since every Tom, Dick, and Mohammed is trying to do bar food that is just really good, you would think that more of them would hit the spot. But they don't, which is why Max and Dylan, or their parents or owners or inventors, are worth a visit, here or at their new location in City Square, Charlestown. ◉

Robert Nadeau can be reached at robtnadeau@aol.com.

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RONNARONG

A SMALL-PLATES CONCEPT ELEVATES A VETERAN THAI PLACE ABOVE THE PEDESTRIAN

_by MC Slim JB

For more than 10 years, the Great Thai Chef held forth in Somerville's Union Square. Its cuisine wasn't the most authentic in town, just a bit fresher and fiercer than the average Westerner-friendly Thai joint. With new competition nearby and the economy sagging, chef/owner Ronnarong Saksua decided to mix things up, choosing a slightly more modest name and adding "Thai tapas," a selection of small plates. The pleasantly modern room got a facelift (including a colorfully decoupaged unisex restroom) and now features 20 table seats, another seven at the bar, and gentle, attentive service.

LUCY SHERMAN

The small-plates idea is attractively frugal. It starts with a terrific papaya salad ($5) — shredded, unripe, rather jicama-like fruit with seeded string beans, tomatoes, ground peanuts, and a tart/fiery dressing. Paradise beef ($5) offers a goodly portion of boneless, jerky-like beef, air-cured and fried. Its sugary glaze is too sweet by itself, but a wonder with some chili sauce. White-mushroom salad ($5) features rice-vinegar dressing, red onions, sweet red peppers, and Thai basil on a fascinating fungus with the appearance of albino tree-ear and the vaguely gelatinous crunch of jellyfish: weird and delicious. Golden crowns ($5) are eight bite-size, open-faced, crisp-fried rice-flour shells filled with ground chicken, shrimp, corn, and peas, plus a cucumber/vinegar dressing for spooning on top. Steamed mussels ($6) deliver a sweet deal, nearly 20 bivalves in a broth rich with lemongrass and lime leaf, plus a fierce chili relish on the side.

Housemade sodas ($3) are fantastic: you can mix and match a variety of herb-infused syrups, like basil plus lemongrass or ginger plus chili. There's a good selection of Asian and American craft beers ($4–$7), sake ($18–$21/300ml), and sake-based cocktails ($7–$9). The rest of the menu is rather routine: appetizers of satays ($5), fresh and fried rolls (both $5), dumplings steamed and fried ($5), and soups like coconut chicken ($3). Big salads like larb gai (ground chicken) and spicy beef (both $12) make ample mid courses. There are no surprises among the various stir-fries ($9–$12), noodle dishes (all $9), and curries ($11) based on chicken, duck, seafood (a mix of squid, scallops, and shrimp), beef, pork, and vegetarian/vegan-friendly tofu. But it's far more fun to take advantage of Ronnarong's novel Thai tapas idea. Two diners can eat well on six small plates, a diverse feast for around $30. Given the now-commonplace, overly Westernized Thai places that dot Boston's neighborhoods and suburbs, it's enough to separate this freshened-up veteran from the pack.

Ronnarong, located at 255 Washington Street, in Somerville, is open Monday–Thursday, 11:30 am–10 pm, and Friday and Saturday, 11:30 am–10:30 pm. Call 617.625.9296.

WEEKLY SPECIALS

CAPSULES OF RECENT RESTAURANT REVIEWS

Entrée prices are rounded to the nearest dollar. Restaurant hours, credit-card policy, and liquor information are not included, so be sure to call ahead.

SPIGA RISTORANTE ITALIANO | 28 Highland Circle, Needham | 781.449.9600 | $19–$26 | A top chef takes over a pizza place in the provinces, and transforms it into a top-flight trattoria with enough familiar food — some of it quite elegantly retouched — to broaden the appeal. This doesn't feel like a retirement plan for Marissa Iocco; it feels like she's going to be mayor of Needham. Early winners were the house pizzetta, all the pastas, seven-spices chicken, the bistecca of swordfish, and all the desserts. There's an all-Italian list of food-friendly wines, and you don't have to dress up that much.

FRANKLIN SOUTHIE | 152 Dorchester Ave, South Boston | 617.269.1003 | $17–20 | Another pretty seamless application of the Franklin Café formula: bistro food with one creative twist per platter, a bit of comfort food, moderated prices on mid-range wine, no desserts, informal but effective service, low-key décor, and late, late hours. This Southie location is bigger, and therefore less crowded at odd hours but more crowded when it's humming. The food is a bit more upscale, but is holding to the $20-entrée line for dear life — and not conceding a microgram of flavor in the process.

YOMA BURMESE RESTAURANT | North Beacon St, Allston | 617.783.1372 | $8–$12 | Yoma serves supposedly authentic Burmese food, which is at its best in spicy dishes, but if you order something mild, they will deliver. Don't miss the meltingly delicious chick-pea tofu, the fascinating tea-leaf salad, and the bracing chick-pea soup. Salads are larger than entrées, though you are supposed to fill up on the rice. If your dish is hot enough, you'll end up doing that no matter what. Inexpensive and fun.

ESPÈRIA GRILL & ROTISSERIE | 344 Washington St, Brighton | 617.254.8337 | $6–$15 | Espèria is a converted pizza parlor that may have perfectly good pizza. We'll never know, because it has the best chicken gyro in the universe, plus lots more home-style Greek food. Once you order at the counter, sit down and enjoy an excellent Greek beer. The warm service makes it feel less like a quickie stop and more like a real restaurant.

EXOTIC SUSHI AND TAPAS | 284 High St, Boston | 617.272.9978 | $9–$28 (many small plates) | The sushi is not so exotic here as the European tapas (and the combination of gnocchi and a Godzilla roll on the same table). Don't miss the grilled shishito peppers. (If you can't pronounce them, it's time to stop drinking.)

TORY ROW | 3 Brattle St, Cambridge | 617.876.8769 | $9–$24 | The geek-chic masters of minimalism from Miracle of Science, Cambridge 1, Middlesex Lounge, and Audubon Circle take on Harvard Square yet again, with the best possible street-level view and their usual futuristic décor. The food is a bit unfocused, though the flatbreads with topping are amazing, the steamed littleneck clams are terrific, and sandwiches like the grilled chicken and croque monsieur are superb.

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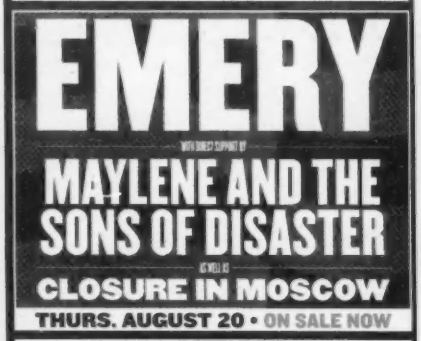
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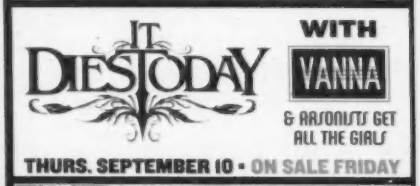
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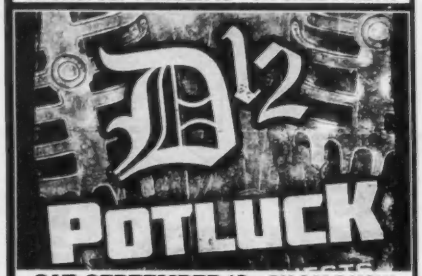
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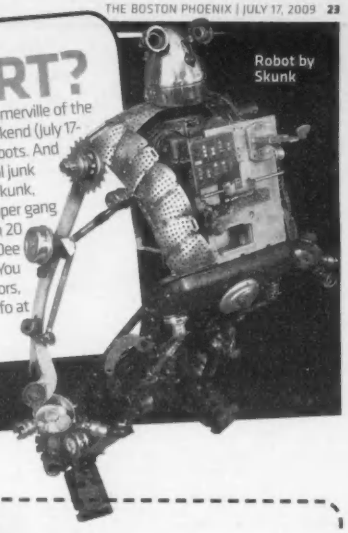
BOT IS IT ART?

The theme of this year's **ARTBEAT** is "Somerville of the Future" – which means that for one weekend (July 17-18), Davis Square will be crawling with robots. And not just *any* robots, but unspeakably cool junk droids whipped up by none other than Skunk, member of the renowned tall-bike chopper gang SCUL. Joining the artbots are more than 20 performance acts (among them Jenny Dee & the Deelinquents, Magic Magic, and You Can Be a Wesley), a parade, crafts vendors, and more, all for just $3. Get the full info at www.somervilleartscouncil.org.



Robot by Skunk

The Dead Weather

MUSIC

SATURDAY | Still restless, even with the White Stripes and the Raconteurs, sunlight-averse overachiever Jack White retired to his subterranean Nashville hideout with Alison "VV" Mosshart (of the Kills), Dean Fertita (of Queens of the Stone Age), and Jack Lawrence (of the Raconteurs/Greenhornes), and emerged with supergroup the **DEAD WEATHER**, whose world-domination plan involves rasped-raw vocals, crunching riffs, and slick drumming from White. (Take *that*, Meg.) Their debut album, *Horehound*, just hit shelves last week, giving you enough time to practice screaming along to "I Cut like a Buffalo" before they storm the House of Blues.

House of Blues, 15 Lansdowne St, Boston | 8 pm | $29 | 888.693.2583 or www.houseofblues.com

FILM

FRIDAY | Was there ever a bad hair decade worse than the '80s? Relive some of the worst coifs in history, as well as some of the best cinema of that era, at the Brattle Theatre's **"THE CLASS OF '84"** series, starting with that consummate mockumentary, Rob Reiner's ***THIS IS SPINAL TAP***. Even now, the dance around the 18-inch-tall Stonehenge megalith still makes grown men weep with laughter.

Brattle Theatre, 40 Brattle St, Cambridge | July 17-18 @ 10 pm | $9.50 | 617.876.6837 or www.brattlefilm.org

THEATER

FRIDAY | Your dream play boasts a six-foot frog who's out to save Tokyo? You're in luck: Company One is presenting ***AFTER THE QUAKE***, Frank Galati's adaptation of stories from Haruki Murakami's 2000 collection set in 1995 Japan, after the Kobe earthquake.

Boston Center for the Arts Plaza Theatre, 539 Tremont St, Boston | July 17–August 15 | $30-$38; $30 seniors; $15 students | 617.933.8600 or www.companyone.org

MUSIC

ANNABELLE PHILLIPS

SUNDAY | Advice to anyone grimly carrying a torch for the long-dead Pixies: you might want to stay far away from **GRAND DUCHY**, the latest project from Black Francis (a/k/a Frank Black) and his wife, Violet Clark. They use synthesizers — the horror! Everyone else? Get in on this. New album *Petits Four* (Blackseal) is one tasty confection indeed, layered with silky synth harmonies, chugging bass lines, and that familiar guitar wall of squall. This is their first Massachusetts show, so don't pass that Duchy tonight.

Middle East downstairs, 480 Mass Ave, Cambridge | 9 pm | $15 | 617.864.EAST or www.mideastclub.com

READING

THURSDAY 23 | An entire room full of Hollywood screenwriters handcuffed to their laptops couldn't hope to dream up a crime story as gobsmacking as the true-life tale of Sister Ping, the subject of **PATRICK RADDEN KEEFE**'s *The Snakehead*. Within 10 years of arriving in New York in 1981, this demure-yet-ruthless granny had built a $40 million human-smuggling empire from the back of her humble Hester Street noodle shop. This Thursday, Keefe reveals how NYC's "Jade Squad" finally brought her down.

Brookline Booksmith, 279 Harvard St, Brookline | 7 pm | free | 617.566.6660 or www.brookline-booksmith.com

SAI SRIKANDARAJAH

HOT TIX

MAT KEARNEY + DIANE BIRCH | September 23 at the House of Blues, Boston | $20-$30 | On sale Friday at 10 am | www.livenation.com

BRANDI CARLILE | October 2 at the House of Blues, Boston | $26-$35 | On sale Friday at 10 am | www.houseofblues.com

GUSTER | October 31 at the Orpheum Theatre, Boston | $35 | On sale Friday at 10 am | www.livenation.com

DO MAKE SAY THINK | November 27 at the Middle East downstairs, Cambridge | $12 | On sale Friday at 10 am | www.ticketmaster.com

GRIZZLY BEAR | October 8 at the Orpheum Theatre, Boston | $26.50 | On sale now | www.livenation.com

FREE STUFF!

● ***FOOD, INC.*** | Film screening | Coolidge Corner Theatre, Brookline | July 16 @ 7:30 pm | www.coolidge.org

● **FESTIVAL BETANCES** | Latino-community arts festival with performances, handcrafts, and vendors | Plaza Betances [100 W Dedham St], South End, Boston | July 17-19 | www.villavictoriaarts.org

● **"FREE FERRY DAY"** | Ferry transportation to Boston Harbor Islands | Long Wharf to Georges Island | July 17 @ 10 am | http://islandalliance.org

● **"FREE COMMUNITY DAY"** | Free general admission, gallery tours, and activities | Museum of Fine Arts, Boston | July 19: 10 am–4:45 pm | www.mfa.org

● **GOSPELFEST** | Gospel event featuring Israel Houghton and New Breed | City Hall Plaza, Boston | July 19: 5-8 pm | www.cityofboston.gov/arts

● **"VIENNESE MASTERS"** | Boston Landmarks Orchestra performs work by Haydn and Brahms | Hatch Shell, Boston | July 22 @ 7 pm | www.landmarksorchestra.org

● **DUSTIN PEDROIA** | Signing of *Born To Play* | Barnes & Noble [Prudential Center], Boston | July 23 @ 5 pm | www.bn.com

● **"TITO PUENTE LATIN MUSIC SERIES" PRESENTS OBBINI TUMBAO** | Afro-Cuban jazz fusion | O'Day Park, Boston | July 23 @ 7 pm | www.berklee.edu/events

● ***PEE-WEE'S BIG ADVENTURE*** | Outdoor film screening | Seven Hills Park, Davis Square, Somerville | July 23 @ 8 pm | www.somervillema.gov

Festival Betances

8 DAYS A WEEK

CRYSTAL-BALLING THE BEST UPCOMING EVENTS

THURSDAY 16

TALK | Like a high roller on a hot streak, **BEN MEZRICH** just can't quit — he's still roaming academe's halls to dig up more juicy tales of Ivy League grafters cashing in on their maverick maneuvers. First came *Bringing Down the House*, Mezrich's chronicle of the MIT card counters who bilked Vegas out of millions. Now there's *The Accidental Billionaires: The Founding of Facebook: A Tale of Sex, Money, Genius, and Betrayal*, starring Harvard alums Eduardo Saverin and Mark Zuckerberg. Come face-to-Facebook with Mezrich at the Brattle Theatre, 40 Brattle St., Cambridge | 6 pm | $5 | 617.661.1515 or www.harvard.com.

FRIDAY 17

TANGLEWOOD I | Summer's hardly started and already it's **JAMES LEVINE**'s next-to-last weekend at Tanglewood. And this would be a good night to catch him and the **BOSTON SYMPHONY ORCHESTRA**: Mozart's almost-tragic Piano Concerto No. 23, with no less than **LEON FLEISCHER**, before intermission and Mahler's no-bones-about-it-tragic Symphony No. 6 after. They're in the Koussevitzky Music Shed, 297 West St., Lenox | 8:30 pm | $9-$89 | 888.266.1200 or www.bso.org

ALT-COUNTRY | Secretly Canadian band **MAGNOLIA ELECTRIC CO.** (led by Jason Molina, who is not-so-secretly from Ohio) is currently promoting their latest album, *Josephine* (recorded in Chicago), due July 20. Their first record since the death of bassist Evan Farrell, *Josephine* mixes indie folk with a bunch of literary terms you may or may not remember from high school — metaphors, allegories, etc. — to create its own brand of emotionally hard-hitting rock. Now the Co. are touring the country with the Donkeys (from California) this summer. Check them out (in Massachusetts) at the Middle East downstairs, 480 Mass Ave, Cambridge | $10 advance/$12 day-of | 617.864.EAST or www.mideastclub.com.

VICTOOOOORY (NOT VENGEANCE) | Chances are, if the name **VNV NATION** rings a bell with you, you've already seen the band a billion times; this Hamburg-via-London group are about as ubiquitous in the goth/industrial/synthpop scene as welding goggles and tiny trilobite backpacks. (They've even been the house band for a goth boat cruise, fer chrissakes.) But Ronan Harris and his sword-, sandwich-, and honor-filled noggin aren't the only reasons to check out this stop on their *Of Faith, Power and Glory* tour. The "heart-quaking doom pop" of **WAR TAPES** (whose lead singer and bassist both hail from Boston) and razor-sharp EBM-influenced synthpop of Toronto's **AYRIA** should make this a show worth breaking out the New Rock boots for. That's at the Paradise, 967 Comm Ave, Boston | 8 pm | $20 advance/$23 day-of | 617.562.8800 or www.thedise.com.

SATURDAY 18

DISCUSSION | We can't resist a good biography of one of the most revered presidents in US history, especially if it's written by a man whose bid for the White House was crushed by one of the most loathed presidents in US history. Tonight, South Dakota senator **GEORGE McGOVERN** (who lost to Nixon by a landslide in 1972) discusses his new *Abraham Lincoln* and "other matters presidential (as prompted!)" at Harvard Book Store, 1256 Mass Ave, Cambridge | 4 pm | free | 617.661.1515 or www.harvard.com.

TANGLEWOOD II | Looking for some lighter fare after last night's Mozart and Mahler? That would be **"FILM NIGHT AT TANGLEWOOD,"** with **JOHN WILLIAMS** leading the **BOSTON POPS ORCHESTRA** in all the usual suspects and **FRANK LANGELLA** as special guest, in the Koussevitzky Music Shed, 297 West St., Lenox | 8:30 pm | $21-$115 | 888.266.1200 or www.bso.org.

SOUL | If you missed **ELI "PAPERBOY" REED**'s gig with the True Loves at the Middle East last week, you can still boogie to his soul'd-out set at **"SOULLE-LU-JAH."** (After all, as a Dutch newspaper profile of Reed once put it, this "Courageous Jew Guy Knows What To Do With Jesus Music.") He spins at ZuZu, 474 Mass Ave, Cambridge | 10 pm | $5 | 617.864.3278 x 237 or www.mideastclub.com/zuzu.

SUNDAY 19

THROATS ON FIRE | The human didgeridoos of **ALASH ENSEMBLE** aim to vibrate your eardrums to jelly when they bring the "Throat Singing of Tuva" to New England Conservatory's Brown Hall, 30 Gainsborough St, Boston | 8 pm | $20 | 617.585.1100 or www.newenglandconservatory.edu.

MONDAY 20

COMEDY CLOBBERIN' | Picture a blood-spattered steel holding tank, empty except for a couple of glass bottles, some used dental floss, and maybe a plastic fork. There's a chute hanging above the tank, and when it opens, two dozen MacGyver clones come tumbling out. And they all have to fight to the death. Can you *imagine* the carnage? Well, then you've got an idea of what tonight's **"IMPROV CAGEMATCH"** should be like, as a horde of local improv all-stars (from ImprovBoston, Anderson Comedy, Flaming Improv, and more) attempt to bludgeon one another into submission with devastating "Yes, and" retorts. That's at Castlebar, 575 Washington St, Brighton | 9-11 pm | $1 | 617.782.5722 or www.myspace.com/deedeeslounge.

BOOZE | July 20 marks an auspicious day in Mexican history — it's the birthday of both Carlos Santana and professional wrestler El Zorro. And surely we can all drink to that. For Redbones' **"TEQUILA TASTING WITH TONY,"** hoist a shot glass with Downtown Wine & Spirits' Tony Iamunno as he walks you through eight Blancos, Reposados, and Añejos. | 55 Chester St, Somerville | 5 pm (first come, first serve) | $15 | 617.628.2200 or www.redbones.com.

Or if you prefer your Spanish-speaking tipples a little more Old World, join Tyler Balliet, chief oenophile of wine mag the *Second Glass*, for **"SPANISH SUMMER SOIREE DOS."** The first installment of this "Crash Course" in Navarra rosés, Rueda whites, and big juicy reds from the sun-baked plains of Yecla sold out pretty hard back in May, so don't let a brain siesta prevent you from snagging a spot ASAP. The vino flows at Cafe Luna, 403 Mass Ave, Cambridge | 7 pm | $25 | 617.576.3400 or www.thesecondglass.com.

Aurélia Thierrée, Charlie Chaplin's granddaughter, returns with ***AURELIA'S ORATORIO***, a 70-minute dream scenario of imaginative illusions, at the Loeb Drama Center, 64 Brattle St., Cambridge | July 22–August 2 | $25-$75 | 617.547.8300 or www.amrep.org.

TUESDAY 21

TONY! | Tony who, you ask? **TONY BENNETT**. Singing. With his band. At Tanglewood. That's all the information we have, and all you need. In the Koussevitzky Music Shed, 297 West St., Lenox | 8 pm | $24-$85 | 888.266.1200 or www.bso.org.

CLASSIC ROCK/FOLK | And while we're on the subject of music legends playing huge shows maddeningly far away from (yet within reach of) Boston: tonight, musical trifecta **BOB DYLAN**, **JOHN MELLENCAMP**, and **WILLIE NELSON** hit McCoy Stadium, 1 Columbus Ave, Pawtucket, Rhode Island | 5:30 pm | $77.50 | 401.724.7300 or www.pawtucketartsfestival.org.

ZYDECO | As much as anyone, Stanley "Buckwheat" Dural Jr. was responsible for the breakthrough of Louisiana's R&B-inflected Creole accordion dance music. *Lay Your Burden Down*, his latest CD on Alligator, is a typically wise shoe-stomping affair, covering Memphis Minnie's "When the Levee Breaks" (better known as a Led Zep song), Springsteen's "Back in Your Arms," Jimmy Cliff's "Let Your Yeah Be Yeah," and even Captain Beefheart ("Too Much Time"). Dural's **BUCKWHEAT ZYDECO** get the crowd two-stepping at the Regattabar, Charles Hotel, 1 Bennett St., Cambridge | 7:30 pm | $24 | 617.395.7757 or www.regattabarjazz.com.

WEDNESDAY 22

MERCE! | Even if modern dance isn't your thing, you probably know that's **MERCE CUNNINGHAM**. He's celebrating his 90th birthday this year (which means he's even older than Tony), and his Dance Company, which he founded more than a half-century ago, will be celebrating at Jacob's Pillow with a program of CRWDSPCR (say: "crowdspacer"), *Sounddance* (title courtesy of *Finnegans Wake*), and *eyeSpace* (for which you'll be lent an iPod if you choose to shuffle through the Mikel Rouse score). There'll also be talks and an exhibit, "The Art of Merce Cunningham," so don't throw the dice on this one, just get cranking to the Pillow, 358 George Carter Rd., Becket | performances July 22-24 @ 8 pm; July 25 @ 2 + 8 pm; July 26 at 2 pm | $58; $53 students, seniors | 413.243.0745 or www.jacobspillow.org.

LATIN FUNK | Austin's Grammy-nominated 11-piece funk outfit **GRUPO FANTASMA** are a laid-back bunch, but they have one rule: "When you come to our show, you gotta dance." Do not disobey when they commandeer the courtyard at the Museum of Fine Arts, 465 Huntington Ave, Boston | 7:30 pm | $28; students $24 | 617.369.3306 or www.mfa.org.

THURSDAY 23

FILM | Ang Lee will be turning his attention to the Summer of Love with his next movie, *Taking Woodstock*, coming out later this summer, so this is a good time to take stock of his wide-ranging œuvre with the Brattle Theatre's retrospective "Sense and Sensibility: The Films of Ang Lee." It opens with his first and, in some ways, most fully realized film, ***PUSHING HANDS*** (1992), in which an elderly Chinese immigrant tries to adjust to life in New York. The Brattle is at 40 Brattle St., Cambridge | 3 + 5:15 + 7:30 + 9:45 pm | $7.50-$9.50 | 617.876.6837 or www.brattlefilm.org.

DANCE | **DAVID PARKER & THE BANG GROUP** celebrate their 10th season at Summer Stages Dance with "a rollicking cabaret-tinged show with singing, dancing, highlights from the past decade, and some on-the-spot choreography bringing the audience into the creative process itself." Grab your flip-cam — who knows what moment of personal glory you'll want to preserve forever — and head for Concord Academy's Performing Arts Center, 166 Main St, Concord | 8 pm | $25; $15 students, seniors | 978.402.2339 or www.summerstagesdance.org.

BLUES | The reliably fiery guitarist and singer **JOE LOUIS WALKER** takes charge at the Regattabar tonight in a repertoire that touches on gospel, R&B, and, of course, Chicago and country blues. In the Charles Hotel, 1 Bennett St, Cambridge | 7:30 pm | $16 | 617.395.7757 or www.regattabarjazz.com.

And speaking of blues: **SAFFIRE THE UPPITY BLUES WOMEN** make a farewell-tour stop at Johnny D's, 17 Holland St., Somerville | 8:30 pm | $16 | 617.776.2004 or www.johnnyds.com.

Film

THE WINDMILL MOVIE Richard Rogers's bitchy WASP mother might not have cared, but you will.

PRINCE OF DARKNESS

HALF-BLOOD ISN'T HALF BAD

_BY PETER KEOUGH

⊕⊕⊕

HARRY POTTER AND THE HALF-BLOOD PRINCE

DIRECTED BY DAVID YEATS | WRITTEN BY STEVE KLOVES | BASED ON THE NOVEL BY J.K. ROWLING | WITH DANIEL RADCLIFFE, EMMA WATSON, RUPERT GRINT, MICHAEL GAMBON, MAGGIE SMITH, ALAN RICKMAN, JIM BROADBENT, AND TOM FELTON | WARNER BROS. | 153 MINUTES

BOSTON COMMON + FENWAY + FRESH POND + CHESTNUT HILL + EMBASSY + SUBURBS

For teenagers, everything seems like the end of the world: popularity, school, love, family, treacherous conspiracies, the war between good and evil wizards. Sometimes it's hard to keep things in perspective — as it must have been for David Yates in directing this adaptation of the penultimate volume in J.K. Rowling's Harry Potter series, burdened as he is by the comic and tragic melodramas of his post-pubescent, hormonally confused cast — not to mention a five-volume backstory of Tolkienesque, if not Proustian, dimensions. But with the experience of the previous installment behind him and the guidance of Steve Kloves, who wrote the first four movies (among them the best, Alfonso Cuarón's *The Prisoner of Azkaban*), plus the talents of every major British actor requiring employment, he has rendered this episode with economy, wit, visual cogency, and darkening ambiguity.

IT'S LIGHT ON ACTION But that does mean the grown-ups – like Severus Snapes (Alan Rickman) and Minerva McGonagall (Maggie Smith) – have more room to do their thing.

Which means not only reducing the tedious Quidditch sequences but also the amount of gossipy chit-chat in the Hogwarts cafeteria about who's snogging whom. Harry (Daniel Radcliffe), rumored as he is to be "The Chosen One" who will defeat arch-fiend Voldemort, has become a celebrity hounded by groupies. But for him it's an annoyance, since he's on the trail of toffee-nosed twit Draco Malfoy (Tom Felton), whom he suspects of being "a Death-Eater," a minion of Voldemort. Harry's pals Ron (Rupert Grint) and Hermione (Emma Watson) dismiss his fears as paranoia, preoccupied as they are with their own love/hate relationship and Ron's inexplicable attractiveness to a pair of indistinguishable, predatory girls. Although this hanky-panky serves as comic relief at times and on one occasion is even touching, it mostly distracts from the grown-ups' more serious concerns.

Hogwarts headmaster Dumbledore (Michael Gambon), for example, needs to enlist Harry in a mysterious investigation into the intentions of Voldemort. A replay of memories collected into vials of pearly liquid reveals the wicked wizard's Dickensian origins and his reptilian rise to power as a star student at Hogwarts. But Professor Slughorn (Jim Broadbent), Voldemort's favorite teacher, has redacted a crucial part of his contribution to the memory file, and rather than resort to waterboarding, Dumbledore has assigned Harry to sweet-talk the truth out of the waffling wizard.

This doesn't sound very exciting — and indeed, plot details threaten to overwhelm the narrative, which is already light on action. But the down time does allow actors usually overshadowed by special effects to demonstrate their skill. Alan Rickman as fishy Professor Snapes is impeccable in his timing and line readings. His verbal inflections echo almost exactly those of Gambon's Dumbledore, the former sarcastic and the latter ironic.

What's more, *The Half-Blood Prince*'s relative inertia allows for more complex and clarifying imagery, as realized by cinematographer Bruno Delbonnel (*Across the Universe*). A climactic scene with Harry and Dumbledore in a seaside cave, nearly monochromatic and eerily dreamlike, evokes dread and melancholy. It combines pagan and Christian, Freudian and Jungian archetypes with somber authority, a still prelude to the final confrontation of *The Deathly Hallows*. ⊙

Short Takes MOVIE REVIEWS IN BRIEF

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(500) DAYS OF SUMMER

95 MINUTES | BOSTON COMMON + HARVARD SQUARE

"This is not a love story," *(500) Days of Summer*'s disembodied narrator tells us. That's mostly a lie. Marc Webb's first feature-length film is an odd romantic comedy, but it's a romantic comedy nonetheless — and a non-excruciating one at that. Tom (Joseph Gordon-Levitt), a brooding pencil pusher with a thing for "sad British pop" and *The Graduate*, falls for his co-worker Summer (Zooey Deschanel), the commitment-phobic It girl. They bond over the Smiths, *Knight Rider*, and yelling "penis" in the park, but he wants a soul mate, and she wants an exit strategy. Since *(500) Days* thrives on quirk, the film — a three-way pile-up of *Juno*, *The Office*, and *Memento* — starts with their break-up and whiplashes throughout the relationship, unstuck in time. Annoying, yes, but when the gimmicks work, it's fun. Still, the film's major flaw, Summer's flimsy character, ensures that its unexpected ending is less a haymaker than a sucker punch.

_Shaula Clark

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SOUL POWER

93 MINUTES | KENDALL SQUARE + WEST NEWTON

Concert flicks are quite different from deliberately political documentaries. In the latter, the perception that filmmakers are too intimate with their subjects can reek of propaganda. But in a doc like *Soul Power* — a behind-the-scenes lens on the three-day "Zaire '74" concert that ran in tandem with the Muhammad Ali–George Foreman "Rumble in the Jungle" — access is essential. Compiled by director Jeffrey Levy-Hinte and others, the footage here was left over from the fight movie *When We Were Kings*. But this isn't trash; in addition to the expected shots of Ali and Don King in all their megalomania, the intimate portraits of James Brown, Bill Withers, and B.B. King in his triumphant homecoming are as powerful as their performances. It would have been nice if Levy-Hinte had included more descriptive captions, and more crowd shots would have also been sweet. But maybe I'm just jealous that I wasn't there to witness this first-hand.

_Chris Faraone

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THE UNMISTAKEN CHILD

ENGLISH + TIBETAN + NEPALESE + HINDI | 102 MINUTES | KEN-DALL SQUARE

After the 2001 death of Tibetan Buddhist master Lama Konchog, his disciple Tenzin Zopa is charged with tracking down his reincarnation. Despite hints from his superiors' divinations — among them that his master's reincarnation will be found in a one-to-one-and-a-half-year-old *rinpoche*, or "precious one" — the task is equivalent to finding you-know-what in a Himalayan haystack. Israeli documentarian Nati Baratz trails Zopa on his four-year sojourn through Nepal, Tibet, and India. It's a fascinating, if disturbing, look at how the Dalai Lama's enlightened sausage is made. As uplifting as the discovery of Konchog's reincarnation may be, it's mitigated by the peculiar hardships faced by the title four-year-old. Reincarnated master or not, Baratz captures the quotidian joy of a little boy playing with a battery-operated crane — and the heartbreaking loneliness he faces when his parents are pressured to leave him in his new monastic home.

_Lance Gould

⊕⊕⊕⊕

THE WINDMILL MOVIE

82 MINUTES | COOLIDGE CORNER

If his own bitchy WASP mother didn't give a damn about him, why would anybody else care to watch the unfinished documentary that Dick Rogers struggled with for decades before his 2001 passing? The guilt-ridden filmmaker and Harvard professor kept asking himself that question in diaries and in the more than 200 hours of archival footage that his wife — renowned photographer Susan Meiselas — commissioned his protégé Alexander Olch (who tapped Rogers family buddies Bob Balaban and Wallace Shawn for help) to shape into a story. As it turns out, there are tears and laughs here for everyone, since *The Windmill Movie* covers much more than just drunken aristocrats who summer in the Hamptons. We even learn that rich folks are as fucked up as the rest of us — and maybe more. Unfortunately, a man died (from cancer) in the making of this explicitly introspective life tome; it was the only way he saw to complete his masterpiece.

_Chris Faraone

Film

THE BEAST Walerian Borowczyk's film is a prolonged and graphic rape fantasy — and one in which the victim ends up liking it.

FEMALE TROUBLE

"LE FILM MAUDIT" AT THE HFA

BY PETER KEOUGH

"LE FILM MAUDIT"

HARVARD FILM ARCHIVE | JULY 17-24

At some point while watching the features in the Harvard Film Archive's "Le Film Maudit" ("the cursed film") series, you might ask yourself, "Which is more cursed: the movies, or those unfortunate enough to be watching them?" It might be during the "Circle of Shit" chapter in Pier Paolo Pasolini's ***SALÒ, OR THE 120 DAYS OF SODOM*** (1975; July 19 @ 7 pm). Or the scene with the mother and the bull in Fernando Arrabal's ***VIVA LA MUERTE*** (1971; July 24 @ 7 pm). Or maybe when Vanessa Redgrave gets worked over by Inquisitors wielding a copper douche the size of baseball bat in Ken Russell's ***THE DEVILS*** (1971; July 24 @ 9 pm). As any reader of the Marquis de Sade will tell you, bestiality, cannibalism, incest, flagellation, torture, coprophagy, urophilia, and bad taste in general can get tiresome after a while.

Neglected excellence and repressed transgression, however, tend to hold one's interest. The term "film maudit" derives from the name given to a festival of films that Jean Cocteau put together in Biarritz in 1949. It featured such now-canonical works as Jean Vigot's *L'Atalante* (1934) and Robert Bresson's *Les dames du Bois de Boulogne* (1945). But it also included such taboo-breaking films as Kenneth Anger's *Fireworks* (1947), and the term since then has come to refer mostly to that kind of cinema. Films unlikely to achieve mainstream respectability, films that dwell in the forbidden zone bordered by camp and kitsch and sheer insanity.

And so, on to that most transgressive era, the late '60s to mid '70s, when cinema stretched its boundaries the most, and from which period the pictures in this series were chosen. Sad to say, they look almost quaint, now that shows like *South Park* are staples on TV and *Bruno* tops the box office. As Ralph Bakshi said about his animated, R. Crumb–inspired ***FRITZ THE CAT*** (1972; July 17 @ 9:45 pm), "Now they do as much on *The Simpsons* as I got an X rating for. . . ."

Maybe that's testimony to these films' success in pushing the limits of acceptability. And some of their excesses are still offensive, especially to politically correct sensibilities. One common theme in almost all of these movies is the demonizing of women, who are either demonically possessed or demonically possessive. But men don't come off looking so good either. They're characterized by an unapologetic, gleeful nihilism — something like what Norman O. Brown, alluding to the satire of Jonathan Swift, describes as "the excremental vision."

Hence, the, uh, shit hits the fans in almost every picture. A turd arrives in the mail for Divine in John Waters's ***PINK FLAMINGOS*** (1972; July 18 @ 7 pm), a gauntlet thrown down by the execrably bourgeois Raymond and Connie Marble as they challenge her for the honor of being "The World's Filthiest Person." Long before the notorious final scene of Divine eating a freshly squatted dog poop, she and her family have vindicated their claim to the title with bad behavior ranging from flipping the bird to a hitchhiking soldier to butchering and eating a squad of policemen in an apparent homage to George Romero's *Night of the Living Dead* (1968).

THE DEVILS Ken Russell gives us *The Crucible* by way of Monty Python.

But it's all in good fun, unlike the grimly earnest, semi-surreal abominations in Arrabal's *Viva la muerte*. Set in Civil War Spain, this one, like *Pink Flamingos*, is grotesquely Oedipal, with its pre-adolescent protagonist engaged in a love/hate relationship with his buxom mother, whom he suspects of betraying his father to the Fascists. And what better way to express the complexities of family relationships, not to mention the politics of revolution, than a fantasy in which mom takes a dump on daddy's head?

The carnival spirit of John Waters returns in Pasolini's final film, *Salò, or the 120 Days of Sodom*. (It's preceded by Jean Genet's seminal — in more than one sense of the word — 1950 black-and-white silent short ***"UN CHANT D'AMOUR."***) Pasolini's film sets de Sade's eponymous tale in the Northern Italian city of Salò, where the Fascist regime holed up at the end of World War II. Four Fascist leaders seal themselves in a castle with a supply of adolescent captives and while away the time, "Masque of the Red Death"–style, by having their monstrous way with them. Pasolini's starkly baroque version includes a nod to Dante, as the quartet take their victims through infernal circles of increasing repulsiveness. Leeringly evil, they do possess a macabre sense of humor and a vaudeville kind of showmanship: three of them fall into a kickline as the atrocities enter their final phase.

Likewise, Walerian Borowczyk's ***THE BEAST*** (1972; July 18 @ 9:15 pm) epitomizes patriarchal tyranny while still maintaining a sense of humor. A musty story about an impoverished aristocrat who must salvage his estate by marrying off his benighted son to a British heiress serves as a framing device to a variation on the old legend about Beauty and the Beast. What's different from Cocteau's version (not to mention Disney's) is that this Beast is hung like a horse. As lively Scarlatti sonatas set the pace, he gives chase to a Marie Antoinette–like aristocrat fresh from a Fragonard painting who loses all her trappings, from powdered wig to cornflower-blue shoes, before being cornered in a tree.

Its nods to class warfare and its paean to paganism aside, one can't help noticing that *The Beast* is a prolonged and graphic rape fantasy, and one in which the victim ends up liking it. Which brings me back to my earlier observation that as transgressive as these "cursed films" pretend to be, they are not nearly as cursed as the women in them. Take the title character in Robert Aldrich's ***THE KILLING OF SISTER GEORGE*** (1968; July 17 @ 7 pm), a campy, freak-show look at lesbians in which the title character, an aging harridan actress (Beryl Reid), fears losing both her role on a BBC soap and her lipstick lover (Susannah York). She ends up drunk on the studio floor bellowing, "Moo!"

Similarly, *The Devils*, despite its assaults on the Establishment and organized religion, remains regressive in its attitudes toward women, as the Inquisitorial douche mentioned above might indicate. An account of events that occurred in Loudon in 1634, it's *The Crucible* by way of Monty Python. Sister Jeanne (Redgrave reminiscent of Dwight Frye in *Frankenstein*), mother superior in a convent of Ursuline nuns, has fantasies about washing the feet of sexy Father Grandier (Oliver Reed). Alas, she never confronts the padre with her love, though since he's spread his holy chrism nearly everywhere else, he probably wouldn't mind having a go at her. But then he gets not religion so much as political awareness.

So far so good, till Father Grandier goes a step *too* far and marries the woman he loves. This infuriates Sister Jeanne, who turns him in to his enemies and a Ken Starr–like "witch-hunter," Father Barré, who stirs up a pandemonium of naked nuns (all of them more nubile than my recollections from Sunday school). They fill about 10 minutes of screen time with a blasphemous, acrobatic, bare-bottomed orgy — the lesson being that not only are women treacherous and sexually omnivorous, but they look really hot wearing only a wimple.

But let's not condemn *The Devils* out of hand: Russell's images combine the geometric austerity of Art Deco with the Grand Guignol horror of Hieronymus Bosch. Perhaps the film's finest scene is its last, a terrifying allusion to Bruegel's *The Triumph of Death*. Too bad Russell indulges in that trait endemic to the best-intended '70s filmmakers: the triumph of misogyny. ⊛

VIVA LA MUERTE The grimly earnest, semi-surreal abominations in Fernando Arrabal's film are set in Civil War Spain.

Games

CHAMPION ROUND Difficulty gets prioritized over musical fidelity, but in gaming terms, that's not a bad thing.

ROCK ON!

GUITAR HERO DOES ITS GREATEST HITS

_BY RYAN STEWART

When evaluating a new *Guitar Hero* — or any music-related game — it helps to picture a Venn diagram consisting of three circles: "good songs," "challenging songs," and "songs that are fun to play on plastic instruments." If the point where all three circles overlap includes more than half the tracklist, then the game is worthy. And if more than a handful of songs fall into none of those circles — songs that would be plotted outside the chart altogether — then something is wrong.

After applying this test to *Guitar Hero: Smash Hits*, I can say that it's an acceptable entry into the *GH* catalogue, even though it brings nothing new to the table. As its name suggests, *GH:SH* is the gaming equivalent of a "best of." All the songs here have appeared in previous *GH* games; they're being re-released so that gamers can experience them in full-band form. These are the original masters of the songs as opposed to the cover versions that dominated the first two *Guitar Hero* games. Beenox has recharted the guitar parts. But these are still songs you've strummed through before. (Except for the ones from *Guitar Hero Rocks the 80s* — nobody played that game.) It seems like an odd idea, but it works for those of us who want to wail on "Free Bird" again without having to remove our previous consoles from storage — to say nothing of those who've always wanted to bash along to the punishing drums in Helmet's "Unsung," or do their best imitation of Ozzy on "Bark at the Moon."

Play-wise, *Smash Hits* is a carbon copy of *Guitar Hero: World Tour*: the timing is looser than *Rock Band*'s metronomic precision, and the musicality is a hair off as well. The Beenox team's approach to note charting seems to be "When in doubt, add a *third* note to that chord!" — but at least it feels as if someone who has played up a real Gibson Epiphone in the past five years had worked on this game (which was more than I could say for *GH3*). It's possible I'd never be aware of these things if I had never played *Rock Band*, but for those of us who have, the difference *is* noticeable. Compounding the problem: a good chunk of these songs have shown up in *Rock Band* already.

Beenox continues what Neversoft started two years ago by prioritizing difficulty over musical fidelity. In the past, that's the sort of thing I'd have scolded the company for, but now I think there's some value in this approach — after all, if both games were identical, there'd be no point for both to exist. Beenox has figured out how to make each song strenuous and challenging without provoking the despair and plastic-instrument-breaking frustration levels of *GH3*. Think of it as "Guitar Hero: Championship Edition"; the designers were wise to unlock every song at the beginning of the game, giving you the option of starting with the tough stuff at once.

It all comes back to that Venn diagram. By my count, more than half the songs fit into at least two of those categories, and the bad, boring ones (like Aerosmith's meandering "Back in the Saddle") can be ignored. Not bad at all. ⊙

For Ryan Stewart's Venn diagram of *Guitar Hero: Smash Hits*, and for the latest news on Harmonix's *Rock Band*, go to thePhoenix.com.

6.5

GUITAR HERO: SMASH HITS

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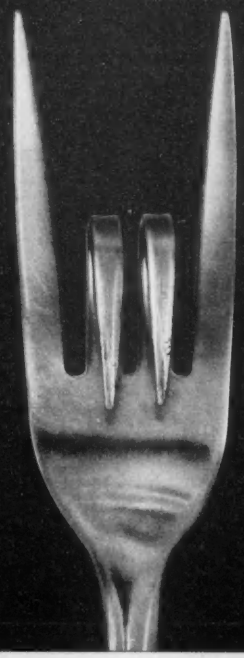


Dance

EXTREMITIES

POSTMODERN DANCE TAKES FLIGHT

_BY MARCIA B. SIEGEL

Postmodern dance's conceptual, physical, and metaphysical roots spread far and wide, as four summer festival performances attested last week. The three newly minted works and a 30-year-old classic all used invented movement vocabularies with a tip of the hat to the formalities of ballet, they all applied highly theatrical staging effects, and none of them looked the least bit like the others.

At Jacob's Pillow, life was giving a hard time to the dancers of Cedar Lake Contemporary Ballet and Andrea Miller's Gallim Dance, and they were making the most of it. Cedar Lake's *Orbo Novo*, by the Belgian choreographer Sidi Larbi Cherkaoui, meditates on the idea of disability, inspired by the author Jill Bolte Taylor's account of experiencing a stroke. Sections of this harrowing text are recited in perfect vocal and gestural unison by Jubal Battisti and Kristen Weiser. They're joined by the other 16 dancers, speaking or mouthing the words in choral formations.

This preamble prepares us for the dance's metaphor of resistance. A massive wall of sliding lattice-work panels (by Alexander Dodge) cages and releases the dancers, separates them, and finally herds them together in a desperate, struggling cluster. Some of them are able to wriggle through its openings, and the whole structure can be pushed apart to allow for intervals of dancing.

Cherkaoui has invented a movement vocabulary that draws on the shifting, fluid center of weight employed in contact improvisation and the articulated, topsy-turvy acrobatics of hip-hop. From the premise that any part of the body can be totally flexible or inoperable at any given moment, the dancers, in groups and solos, tumble, twist, roll, shudder, struggle, collapse, answering a primal instinct to keep going.

The men of the company had most of this infinitely mobile movement to do, but Ebony Williams (a product of Boston Ballet School and Boston Conservatory) had a remarkable solo in which she'd unlock a limb and send it vigorously out into space, only to lose control of it and start unlocking another body part. The impressive, post-minimalist score by Szymon Brzóska was played live by the Mosaic String Quartet with guest pianist Aaron Wunsch.

You can't really track where Andrea Miller's movement comes from. The six dancers in *Blush*, which she choreographed for her company, seem to exist in a state of constant rage that's either being suppressed or being vented on some colleague. To begin the piece, a man poses and crouches, spars and sprints around the space. He could be a boxer, a muscle man, some athletic character, or someone else altogether. The images flash by before you can really know him.

Three women appear, dancing in unison, evolving slowly into poses and bursting out of them only to come into new ones. The three men are lying on the floor upstage in a ghastly silver light (by Vincent Vigilante). The women imply but don't exactly copy the seductive poses of fashion models. Shoulders a-tilt, elbows lifted, they frame their faces and draw attention to their upper bodies. They suddenly turn into harpies, stooped over and clawing in the direction of the men.

For an hour the dance tosses you between half-realized but powerful spasms of desire and pursuit, seduction and mockery, attack, suffocation, and passivity, in no particular order and with no particulars about cause and effect. Sometimes there's weird, Japanese-sounding pop music — manic rock with what could be loud bleats from an ambulance mixed in, a mournful child-woman's voice singing about rainbows and sunshine. Sometimes there's Chopin.

Powdery smudges appeared on the floor, possibly a butoh-like white make-up that had rubbed off the dancers. I noticed alarming red blotches on the dancers' skin, maybe from the rough contact they were having with each other and the floor, and I watched to see whether the blotches would subside.

Two men kept snatching a woman and holding her in vertiginous lifts. A woman launched provocative moves at a cowering man. People dragged limp partners across the floor. Women stood facing away from the audience and snapped into perfect fifth position, then tipped forward, drawing your eyes to buttocks rimmed with tiny black tights. Two men played endless awkward games, wrangled in one-sided embraces, ran while clamping their heads together. There seemed to be no rest or release for any of it.

BLUSH The dancers in Andrea Miller's new piece seem to exist in a state of constant rage.

Dance without end, dance for its own sake, but relieved of sexual tension, was one foundation stone of postmodern dance. At Bard College, Lucinda Childs revived *Dance*, her 1979 collaboration with Philip Glass and filmmaker and painter Sol LeWitt. By the end of the '70s, Childs, the most pristine of the postmoderns, was adding theatrical elements — lighting, projections — to her stepping-pivoting-leaping dances. *Dance* was a visual spectacle without dramatic implications. It was stunning to see it again in a time when you can hardly encounter two minutes of dancing that isn't wanting to rip your heart out.

Ten dancers in white, working in relays two or four at a time, cross the stage with large, rapid step patterns that match Glass's metronomic but rhythmically shifting music. They seem almost like clockwork figures, rushing forward, then turning to spring sideways, turning again, without missing a beat. There's nothing else to see, just their stepping on sneakered half-toe, the little jumps to the side, the arms swinging up with the step and across the body to help the change of direction, maybe a little hitch-step to catch a dotted musical phrase.

Suddenly, on a scrim you've forgotten was between us, they're dwarfed by a proscenium-filling film of the original dancers, and your perception goes haywire. As the dance continues, the film comes and goes, taken from different camera angles and distances. Sometimes it streams across the space above the live dancers. They grow smaller sometimes, brighter sometimes, nearer, farther away, real, not real.

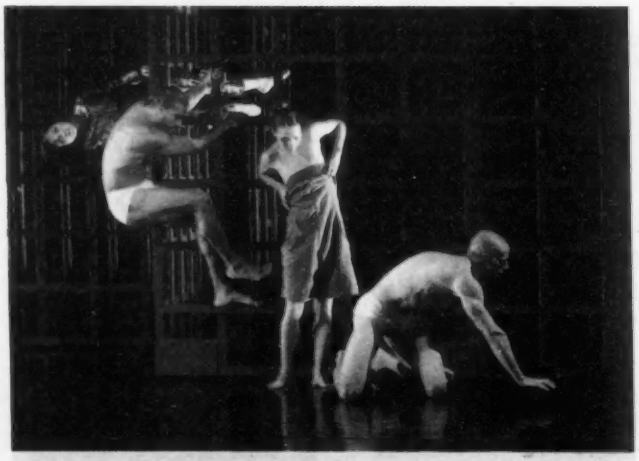
In a 20-minute solo section, Childs on film duets with Caitlin Scranton. The strict horizontality is broken. Scranton steps in a big circle and down the center line toward the audience. Childs, in close-up, is young, severe, enigmatically glamorous. Then the group return, in more complicated step patterns and rhythms, but still calm, focused, contained. Instead of looking exhausted as you'd expect, they have endorphins to burn.

Postmodern dance's reliance on everyday movement instead of the artificially conceived canons of dance technique led to decades of stuff that fell in the cracks between mime, play, and choreography. *The Disappearing Woman*, a collaboration sponsored by Concord Academy Summer Stages Dance, the Baryshnikov Arts Center, Marlboro College, and the Institute of Contemporary Art, was shown Saturday night at the ICA. This curious collage brought together four independent artists — dancers/choreographers Alissa Cardone, Lorraine Chapman, and Bronwen MacArthur and media artist Nell Breyer. The piece seemed incomplete or inconclusive to me.

A program note offered intriguing references to women's search for artistic identity and the threats to self-expression inherent in the very techniques of art. In the piece, the women subjected themselves to manipulation by cameras, lighting, and props. They remained essentially static, becoming models for strange and shadowy photographic effects, or turning themselves into objects in surrealistic peep shows.

At some time in the hour-long piece, each woman made her own statement in words or dance. Cardone, in sexy undergarments, sat in a gauze booth and posed for a camera; the close-up of a mouth on a big screen wasn't hers. Chapman teetered back and forth along confining corridors of light. MacArthur danced in a beam of light, throwing a shadow that refused to imitate her, that multiplied into a crowd. Breyer's voice worried about how women try to construct identities in a world of late capitalism.

They all seemed solitary, though they shared the space. For all its intentional deceptions and revealing images, the work as a whole seemed more self-conscious than self-aware.



ORBO NOVO In Sidi Larbi Charkaoui's world premiere for Cedar Lake, the dancers tumble, twist, roll, shudder, struggle, and collapse, answering a primal instinct to keep going.

Art

PRIMITIVE SOUL

ANNE SIEMS AND THE FOLK REVIVAL

BY GREG COOK

"ANNE SIEMS"

WALKER CONTEMPORARY, 450 HARRISON AVE. BOSTON | THROUGH JULY 31

Anne Siems's paintings are time machines teleporting you back to the early days of our American republic. In her show at Walker Contemporary, the German-born, Seattle-based artist channels the endearing awkwardness of artists like John Brewster Jr., who roamed New England at the start of the 19th century painting portraits. She mixes in Early American stenciled wall decorations and designs that young girls embroidered into samplers. She sets it all atop dreamy soft-focus landscapes rendered with a golden-brown patina that makes the paintings look antique. The combination transforms these influences from just a pastiche into something that feels fresh and sweeps you up like the ravishing moments from a Brontë-sisters novel.

Faces (2008) lines up three rows of heads — rosy-cheeked fellows with shaggy neo-classical hair and ladies with pre-Civil-War-style cascading ringlets — floating before an ocher field and a cloudy blue sky. White foliage swirls from their eyes like tears, or from their mouths like gossip. *Conversation* (2008) shows a blonde woman in a transparent dress (a ghost? a dream?) through which you can see hills, spindly trees, and a pond behind her. Patterns of flowers and leaves spiral from her mouth and encircle a hovering, smiling bird.

Siems is part of a vast group of artists who have adopted "folk" or "outsider" or vernacular styles. Local examples include the folksy surreal portraits and still-lifes painted by Jane Smaldone of Roslindale and the Art Nouveau flowers, chandeliers, and constellations drawn by Mary O'Malley of Somerville. Or check out Julia Fernandez-Pol's paintings, which resemble hothouse flowers or tropical fish made of icing atop fabulous birthday cakes, in the group show "Dis-Cordances/Dis-Representations" at GASP (362 Boylston St, Brookline) through July 20. The Venezuelan-born, New York–based Boston University grad gets this look by squeezing out lines of paint with cake-decorating tools and scalloping thick dollops with knives.

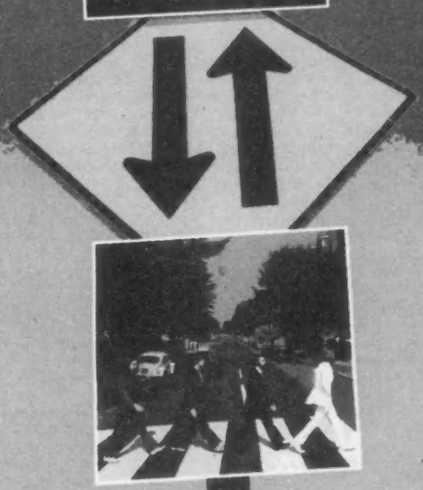
All of this comes as a belated reaction to fine art's ascetic æsthetic cul-de-sac of the 1970s, when Minimalism and Conceptualism reached the logical conclusion of Modernism's drive to break art down to its fundamental atomic elements. The subsequent Post-Modernism of the '70s and '80s sampled the past in shuffle mode as it questioned the nature of authenticity. But many artists simply craved that authenticity. So they did what Modern artists have done since Gauguin posed as a Tahitian naïf, Picasso borrowed from African masks, Jackson Pollock fancied himself a Native American shaman, and Pop artists ripped off comic books — they mined art outside the precincts of "fine" art for its raw energy.

The DeCordova Sculpture Park + Museum's current show, "The Old, Weird America," surveys folk themes and styles in contemporary conceptual art. The popularity of deadpan photography these days partly reflects the influence of vernacular photography like amateur snapshots or the small-town, Depression-era studio portraits by Mike Disfarmer. But the wildcat energy of folk art has been retransmitted with the least loss of voltage by painting and drawing. These are the primary media of folk art itself, and they most easily reproduce its messy, vigorous, gloriously flawed, handmade humanity. As we struggle to come to grips with the proliferation of technology in our lives, the humanness of the folk revival can feel like an oasis. ⊙

FACES **Siems transforms disparate influences into something fresh – like the ravishing moments from a Brontë-sisters novel.**

Read Greg Cook's blog at gregcookland.com/journal. To see more images by Anne Siems, go to thePhoenix.com/arts.

THE FAB FAUX



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Television

ENTOURAGE Say what you will, Jeremy Piven's Ari Gold is still the show's tantrum-prone soul.

BOYS' LIFE

HUNG AND *ENTOURAGE* MEASURE SUCCESS

BY JON GARELICK

The premise of HBO's new half-hour comedy *Hung* (Sundays at 10 pm) is so over-the-top as to be cringe-worthy: high-school basketball coach Ray Drecker (Thomas Jane), divorced and broke, starts whoring himself to ladies on the basis of his giant schlong. I know: ugh. Still, like *Entourage* (which started its sixth season on July 12 and follows at 10:30), *Hung* finds a lot of ways to spell whore, not all of them having to do with sex.

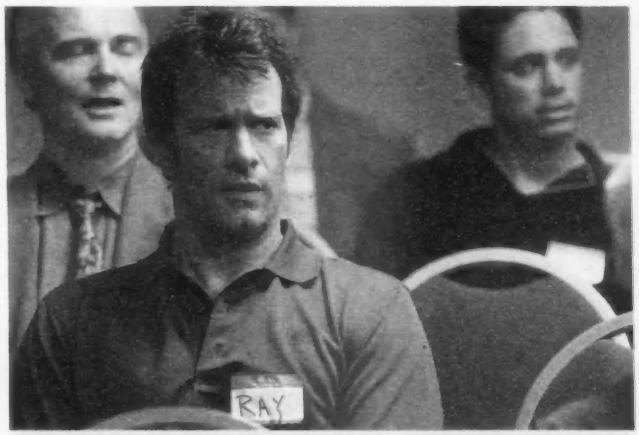
On one level, *Hung* is another way of looking at the current economic black hole. Set in Detroit, it opens with shots of the demolition of Tiger Stadium, with Ray intoning a deadpan voiceover about the city's position "at the headwaters in the river of failure." Nothing can go right for Ray — the overgrown high-school sports hero who's got nothing left but his big dick. Is he a metaphor for a big, bad, economically tanking America? You decide.

Ray has moved into the cozy old lakeside house his parents left him — which promptly burns down in an electrical fire. Now he's living in a tent in the back yard. Like its premise, everything in *Hung* is slightly off, and that gives it an odd, parallel-universe charm. Ray's kids are chubby boy-girl teenage twins who would rather live with him than with their crazed, persnickety mom (Anne Heche). She's married to a dermatologist who shoots her face up with Botox before breakfast.

The disjunction between tone and content, as well as some shrewd acting, gives *Hung* its comic sizzle. Ray's new career is proposed by an old fling he reunites with, Tanya (Jane Adams), a crunchy-granola night-school poet. When Ray and Tanya talk about their new business venture, they might as well be talking about opening a Shoney's franchise or a retail Web site. (They meet at a self-help career class where Tanya's trying to figure out how to market her "lyric bread" pastry, complete with baked-in poetry.) Adams avoids standard sit-com beats in her line readings — she delivers her dialogue as if it were just occurring to her. Thus far, Rebecca Kreskoff, as a pathologically lying professional shopper who takes Ray out for a test run, is another standout. And Jane himself is a perfect embodiment of the lunk-headed hooker with a heart of gold. In a future episode, he chills in the face of a plump, middle-aged client, but he eventually does the right thing.

Which raises another question. Ray is always as up-and-ready as a 17-year-old. How long can he fake it with his mixed clientele before having to resort to the little blue pill?

For *Entourage*, ED is rarely a problem. In fact, that might *be* the problem. Erstwhile star Vince Chase (Adrian Grenier) is now on top of the heap, starring in a Martin Scorsese telling of *The Great Gatsby*. How many times can we agonize over his career swings? And what about his buddies from Queens? Even Turtle (Jerry Ferrara), the least eligible of the *Entourage* bachelors, is dating *The Sopranos*' Jamie-Lynn Sigler (playing herself), so his complaints about Seth Rogen's being "too ugly" to score Katherine Heigl in *Knocked Up* are amusing but also unconvincing. It's too early in the season to say that *Entourage* has outworn its welcome, and at this point, Vince and his pals are still as funny as they are familiar.



HUNG Is the debt-ridden jock who's left with nothing but his big schlong some kind of metaphor for America?

Besides, *Entourage* still has Jeremy Piven as Vince's motormouth, trantrum-prone agent, Ari Gold. Say what you will about Ari, he remains the soul of the show. When he confronts a smarmy colleague (Gary Cole) about a potentially disastrous affair he's conducting with a junior agent, it's difficult to separate self-preservation from compassionate wisdom: "At the end of the day, she's just a twentysomething agent on the make, and you're just another old fuck who's going to have to take a pill to keep up with her." In power games, self-delusion is the most dangerous drug of all. ◉

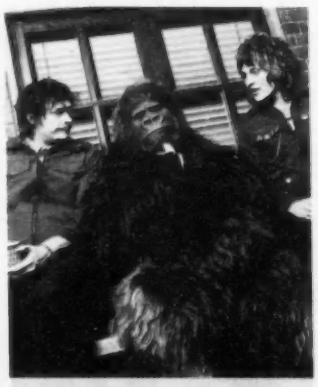
MADCAP LAFFS

THE MIGHTY BOOSH COMES TO DVD

BY MIKE MILIARD

Come with us now, on a journey through time and space to the world of the Mighty Boosh. In this peculiar, crayon-colored plane of existence, somewhere distant beyond our ken (or the London neighborhood of Dalston, as the case may be), we're introduced to a pugilistic kangaroo, a crack-addicted fox, and a hermaphroditic merman with a thirst for Bailey's Irish Cream. But five figures hold our attention over the course of three seasons of this inspired, off-kilter BBC series (out on DVD July 21).

Howard Moon (Julian Barratt) is a mustachio'd jazzbo, a bit of a schlemiel, who nonetheless exudes an aura of grandiosity as he fails at music, writing, acting, love, and snake catching. Vince Noir (Noel Fielding), hair-obsessed and spindly in painted-on jeans, is an affably cocksure mod/goth hipster who's wont to be mistaken for a woman. Naboo the Enigma (Noel's brother Michael) is a tiny, beturbaned "freelance shaman" from the planet Xooberon. Bob Fossil (Rich Fulcher) is the choleric, cricket-hating American manager of the "zooniverse" where Howard and Vince work cleaning cages. Bollo (Dave Brown) is a low-talking lowland gorilla, forever grumbling that he's "got a bad feeling about this."



SUI GENERIS Barratt and Fielding (here with Bollo) traverse the zooniverse in search of comedy.

Adapted from the long-running stage and radio show of Barratt and Fielding, *The Mighty Boosh* is *sui generis*, its characters tripping across the time-space continuum, trodding tundra and desert, commingling with Vikings and astronauts and yetis. The oft-used "surreal" is said to be a word its creators dislike — but really, how else to describe a show with a character named "Tony Harrison, the sarcastic pink bladder"?

In addition to doing Howard and Vince, Barratt and Fielding slather on pancake make-up and sundry other ridiculous costume accouterments to play a galaxy of happy freaks. Fielding's the Hitcher is a green-skinned antagonist in a top hat with a cockney accent and an outsized Polo mint over one eye. He looks a little like a male version of Witchiepoo from *H.R. Pufnstuf*.

If the Boosh æsthetic bears a resemblance to the work of Sid and Marty Krofft, it also may appeal to fans of Monty Python (natch) and *Flight of the Conchords*. The show's rife with topical musical references, and each episode features a shambolic song-and-dance routine. Most memorable is Howard and Vince's invention of "crimping" — aptly described by Wikipedia as an "*a cappella* nonsense song sung in a scat style featuring lyrics characterized by non-sequiturs . . . rhythmically related to *puirt a beul* and beatboxing." (For a fine example of the form, YouTube the words "soup crimp.")

It's a funny, geeky, trippy, pop-culture-drunk kaleidoscope world that owes just about everything to Barratt and Fielding. They come up with the crazy conceits, pen the rapid-fire dialogue, write the music, choreograph the revues, and create the interstitial animation sequences. They're absurdly talented. And in the UK, where *The Mighty Boosh* is a huge mainstream success, they're superstars, their off-screen antics in late-night clubland (well, Fielding's at least) splashed across the tabloids.

The idea of a show as weird as theirs being massively popular in the US is laughable on the face of it. But smart British TV like this and *Look Around You* and *Garth Marenghi's Darkplace* has begun making its way across the pond to appreciative American cult audiences, thanks to the Cartoon Network's *Adult Swim*. And though the reruns air in the wee hours of the morning, it's worth spending a few clams to get the DVDs and witness the mind-bending sweep of *The Mighty Boosh* in its entirety. As the show's tagline puts it: "The Boosh is loose. See it, or throw your eyes in the bin." ◉

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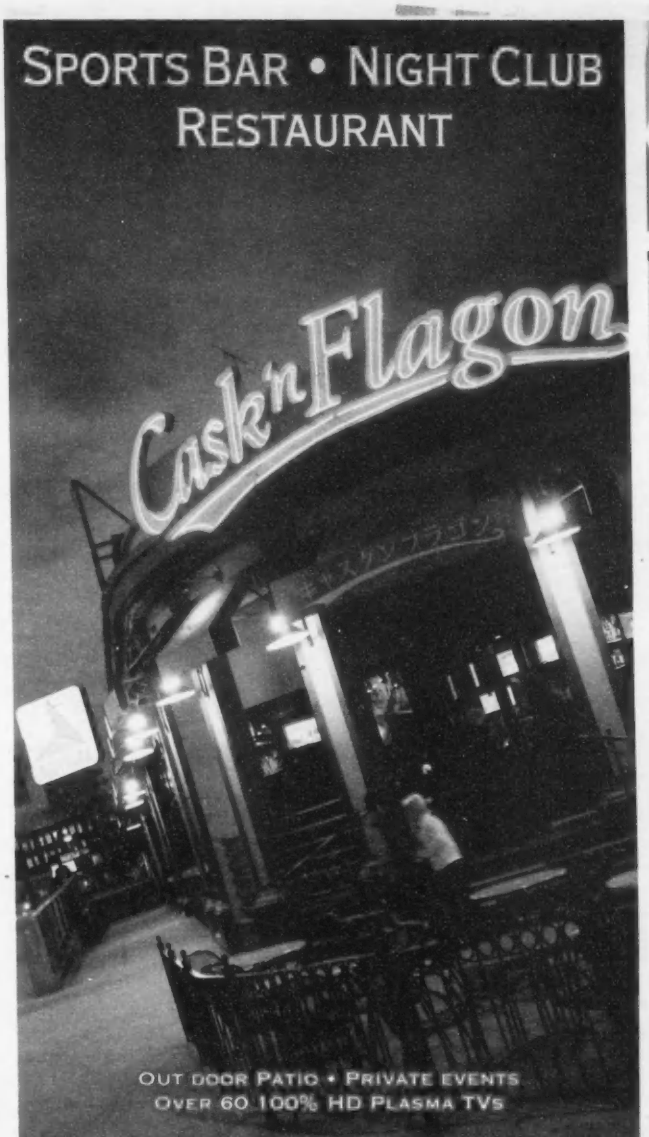

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Tony Bennett | Dave Brubeck Quartet
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MUSIC
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ORGANICALLY HATCHED This summer LCN smack all five Rock the Bells dates as well as 17 European gigs.

A LONG TIME COMIN'

LA COKA NOSTRA'S BEEN PREPPING THIS DEBUT FOR A MINUTE

BY CHRIS FARAONE

In March 2006, for the first time in years, Slaine had good reason to abstain from punishing his nostrils at suicidal rates. The then-fledgling Southie MC had spent the prior week at Lethal's crib in Los Angeles, where the House of Pain and Limp Bizkit DJ flew him to record tracks and have a break from the drug hell in which he was immersed around Southie. In years past, Slaine had fought off hepatitis-scarred junkies in detox at the Dimock Community Health Center in Roxbury. Irish hip-hop cats look out for each other; around 2000, when he temporarily left Boston in search of a career in New York, an often-homeless Slaine (known then as John Doe) used to crash on House of Pain member Danny Boy O'Connor's couch.

On his 2006 Cali adventure, Slaine was impressed that women suddenly found his pasty round physique attractive when he climbed behind the wheel of Lethal's Beemer. But the highlight of his trip came in the studio, where his childhood rhyme hero, Everlast, was inspired to write raps for the first time since he'd traded his mic game for the Grammy-winning Whitey Ford persona. ("It was like having a beast on each side of me at all times keeping the old man in shape," says Everlast about trading verses with Slaine and Ill Bill.) Lethal laid the beats, Non-Phixion cult leader Bill jumped in the cut, Everlast lived up to his name, and Slaine — who, back home, was still squatting in a grimy Southie crack den — was on the verge of pitching for a House of Pain expansion team known as La Coka Nostra. LCN play the massive Rock the Bells tour at the Comcast Center this Saturday.

WRECKING CREW La Coka Nostra (from left, Slaine, Ill Bill, Everlast, Danny Boy, and Lethal) have been dubbed everything from a white-rap all-star squad to a hip-hop mob of sorts.

Although the crew started recording only three years ago — and took until this week to drop their debut disc, *A Brand You Can Trust* (Suburban Noize) — the LCN concept was born roughly half a decade ago in Danny Boy's imagination, and it's since touted myriad affiliates and incarnations. (Past core members include Big Left and Kaves from Lordz of Brooklyn.) Since conception, they've been dubbed everything from a white-rap all-star squad to a hip-hop mob of sorts. One frightening portrait features the central LCN characters surrounded by a gang of roughnecks whom Shaq wouldn't battle with a chainsaw. But despite LCN being an internationally notorious group whose members have collectively sold tens of millions of records — catalyzing an on-line movement that makes the *2 Girls 1 Cup* phenomenon eat shit — it took more than just skills, props, and contacts to cook a convincing classic and avoid being hip-hop's answer to Rock Star Supernova.

WAKING THE DREAD

In Boston, Slaine is a home-town anti-hero; since linking with LCN, he's also dropped a money solo disc, collaborated on the critically fellated Special Teamz project with Beantown stalwarts Jaysaun and Edo G, and, as a kicker, played a substantial role in Ben Affleck's directorial debut, *Gone Baby Gone*. Slaine also married his long-time girl and had a son — which was why the only time he could do this interview was in his car while running errands the night before jetting overseas for LCN's first European tour.

"I'm not in a good place in my head, man," he says, as he honks a U-turn on Tremont Street and instructs me to listen closely to the morbid track he just mixed. "I feel like I've had my whole career stolen from me with all this digital shit. I've got the condo and the little man now — and it's hard for me to swallow what my future might hold. It's my fucking nature — when I get high I want to get higher, and when I get low I just want to get lower. I can't seem to find that place in the middle."

Unless you're familiar with his deeply disturbing solo tracks and the reliably nihilistic vitriol that LCN espouses (Everlast opens the disc by declaring that "The pope's a pedophile with a drug habit"; on another track Bill threatens to "beat you to death with furniture"), you might expect Slaine to be a smidgen cheerier. This summer LCN smack all five Rock the Bells dates as well as 17 European gigs — some of which are festivals that turn out crowds of more than 40,000. Locally, Slaine is a certifiable blue-collar rap star. On his errand run he picks up a pair of reserved Nike Dunks, something for which more than 300 civilians recently waited five days in line. Still — his pint glass is cracked, skunked, and half-empty.

> *Says Slaine, "When I get high I want to get higher, and when I get low I just want to get lower. I can't seem to find that place in the middle."*

"I'm a completely dysfunctional person," he admits. "I just don't want to ever go back to being a whore at some bullshit job. If hip-hop falls out from underneath me, then I'll fall out with it. So even if I'm about to go on the biggest tour of my life — and I might get a part in Ben Affleck's new movie — I'm not even excited. Whenever I'm doing well, all I can think about are how things might get fucked up."

DEAL OR NO DEAL

La Coka's story showcases the great new-media paradox. Had they formed a decade earlier, the group would have likely been scooped by a massive label, and Slaine would be a millionaire (and possibly less depressed). Instead, they were unable to reach amenable terms with any major imprint, and — after numerous lengthy back-and-forth considerations — they decided to sign with notable indie Sub Noize. But at the same time, while in label limbo, they managed to exploit the digital landscape. Hardcore-rap fans furiously snatched up LCN merch and downloaded a steady stream of free singles, fueling demand for an album that it seemed might never materialize.

"I'd like to say we're brilliant," says Everlast on the phone from LA, "but this whole thing just kind of took off after we cut 'Fuck Tony Montana.' After that, all of our fans merged on it, and that pushed us to keep making music. At first it wasn't about selling a record — it was just fun. Every time we put three songs together, we felt bad that people were still hungry, so we released them. That's what took so long."

There's an upside to the lengthy wait; *A Brand You Can Trust* packs a number of organically hatched guest appearances from cats including Bun B, Immortal Technique, Sick Jacken, and Snoop Dogg — the last of whom traded his hook on "Bang Bang" for a surprise Everlast performance of "Jump Around" at a Snoop show in Ireland. Everlast says a rushed schedule might have compromised the genuine synergy that ultimately characterized the disc's collaborative bangers. According to Bill (with whom I sat in New York this past September — see "Part-Time Villain," September 5, 2008), though LCN have yet to yield duffle-bag digits, *A Brand You Can Trust* would not have been the deep and complete effort that it is if the players hadn't spent so much time since 2006 breaking bread on tour and during marathon studio sessions.

As for Slaine, though the 31-year-old MC might be anxious and disgruntled, a positive but small slice of him acknowledges that shit happens for a reason. "I might be suicidal sometimes, but I guess if I made a million dollars when I was 25, I would have killed myself a long time ago." ⊙

LA COKA NOSTRA @ ROCK THE BELLS | Comcast Center, 885 South Main St, Mansfield | July 18 | $45-$125 | www.guerillaunion.com/rockthebells

MUSIC
Warped

According to AbsolutePunk's Jason Tate, brokeNCYDE "epitomize everything that music (and human beings) should not be."

SCRUNK HAPPENS

WE'RE NOT FANS, BUT THE KIDS SEEM TO LIKE IT

BY LEOR GALIL

You're traveling to another dimension, a dimension where the most detested trends in pop music combine to make a sound that teenagers cannot resist. Sure, the Warped Tour (which comes to the Comcast Center on Tuesday) isn't *The Twilight Zone*, but Rod Serling's taste for the absurd certainly fits well with this year's lineup. The tour's 15th year sees a large number of acts that have embraced a combination of minimalist Southern hip-hop, Auto-Tune croons, techno breakdowns, barked vocals, and party-til-you-puke poetics.

It's called scrunk, a bastardized combination of screamo and crunk, and it's the hottest thing since sliced bread joined Twitter. Chief among all the scrunk acts performing as part of the punk carnival is Albuquerque, New Mexico's brokeNCYDE, who have drawn considerable ire from the punk community and have ridden their infamy to #87 on the *Billboard* 200 with their debut album, *I'm Not a Fan, But the Kids Like It!* (Breaksilence). To punks, a genre like screamo had already hit rock bottom a few years ago, so the idea that a handful of kids would remix lowest-common-denominator screamo with crunk beats, misappropriated gangsterisms, and the extreme garishness of emo fashion was sure to incite hate-filled diatribes.

Musicians from Steve Albini to Thursday's Geoff Rickly trash them (there's even an awareness group named Mothers Against Brokencyde drumming up outrage), but the members of brokeNCYDE are unmoved. "We don't care what people say," says vocalist Mikl on the phone from Utah. "All these critics are trying to bring us down, and yet we're selling a lot of copies of our music and that's because of our dedicated fans."

Carefree as Mikl may try to sound, he takes a defensive turn when it comes to how the band members are perceived as people. "We get this in interviews and other places all the time; that we're suburban kids, we're rich, we had it easy, our parents pay for everything, and it's the total opposite. We were raised the best that our parents could raise us, but there was times that we didn't have food, water, lights."

Yet, despite the various hardships the members of brokeNCYDE claim to have endured, it is by no leap of the imagination that people assume they're rich suburban kids with hot software. We need look no farther than their lyrics, which revel in the accoutrements of suburban comfort. Mikl states that the band writes about "everyday life." However, many of their rhymes come across as almost painfully juvenile attempts at plasticine gangsta rap, completely detached from the real: *Put your hands down in my pocket/And make my pee-pee hard* ("Sex Toyz"). *Now drop it girl go shake that ass/I wanna see you make it clap/Like clap clap clap/clap clap clap* ("Booty Call"). *Kickin' it baby/Get crunk, get crazy/All fucked up/Make me wanna punch babies* ("40 oz.").

LCD SOUNDSYSTEM? BrokeNCYDE's mixture of lowest-common-denominator screamo with misappropriated gangsterisms and garish emo fashion has drawn ire from the punk world.

BrokeNCYDE's messy setting of blandly misogynistic lyrics against a backdrop of catlike wailing, formulaic hip-hop tropes, and, yes, plenty of Auto-Tune has become poisonous to many punk ears. "There hasn't been a level of backlash like this toward one act in the 10 years I've been doing this," says AbsolutePunk founder and CEO Jason Tate via email. Tate is a regular contributor to the Web site's forums and has been absolutely stunned by the mere existence of brokeNCYDE. "They're just that bad, and they epitomize everything that music (and human beings) should not be."

Writer, musician, and author of the recently published *The Girls' Guide to Rocking*, Jessica Hopper agrees with Tate's sentiment, and chats on the phone about how brokeNCYDE are "everything awful about pop music rolled together." Yet Hopper can sense the potential appeal to teenagers scrunk acts have. "If you are 16 or 17 right now, brokeNCYDE just completely references anything that might be a contemporary pop-culture reference, or anything that a teenage person is into. . . . You kind of get everything at once."

When it comes to scrunk's newfound popularity, Hopper traces the sound's influence back to 2005, when Panic! At the Disco first mixed up emo and electronics, much to the delight of mainstream music listeners. Warped Tour co-creator and CEO Kevin Lyman points towards Boulder, Colorado's 3OH!3 as the real tipping point for scrunk. "They were right at the cusp of this at the beginning," says Lyman over the phone from Phoenix. "Though 3OH!3 doesn't incorporate the blood-curdling screams of many scrunk acts, they were the first emo-influenced act to depart from traditional instruments in favor of pre-programmed beats, all while retaining many of the same stylistic elements that define emo today. A couple of years ago, this stuff started coming around, and I let them [3OH!3] play one show in Denver. It went exactly like the showcase I'd like to see."

This year, Warped is packed with bands that have taken to a mixture of electronics and screamo, be it the aggressive Christian technoscreametalcore of Attack Attack or Breathe Carolina's sugary electropop punctuated with growl-filled choruses. Of all these bands, the bulk of the attention continues to be split between brokeNCYDE and another band, Millionaires. This all-female Huntington Beach, California, trio have been relegated to scrunk largely by association. Although Millionaires refrain from any actual screaming over their crunkish beats, their immature and sexually provocative lyrics, weak style, fashion extremes, and secure place in Pete Wentz's Decaydance label have solidified this status — as well as an aura of perma-spite surrounding the group. To many, Millionaires are the quintessential example of the inertia and uncontrollable popularity of scrunk acts: what began with a couple of sisters shouting in-jokes in rhyme over GarageBand beats has snowballed into massive MySpace popularity.

Millionaires' newfound infamy is something singer Melissa Green finds hard to grasp. While on the phone during a break from a recording session in New York City, Green reached to offer an example of the band's positive impact: "As a role model, I don't think what we say is what the younger girls should really look up to saying or doing. The three of us are role models in that we never had the musical abilities to actually play instruments and play guitars."

Unfortunately, when it comes to artistic expression, you don't get to choose what other people should and shouldn't focus on. Though some have criticized groups such as Millionaires for their inability to play instruments, a lot of the anger toward scrunk acts has been focused on these bands' oft-misogynistic lyrics. Green's inability to understand that her words, as well as her music, are at the center of attention (typical title: "Just Got Paid, Let's Get Laid") spell a musical movement that has been catapulted into the limelight too fast and too soon.

With the current phase of scrunk at maximum capacity, where does the genre go from here? Just as scrunk already appears to have quickly reached its tipping point, it'll be gone before you know it. "The market's gonna get saturated, just like the emo market did and the screamo market did, and then three or five of those bands will persevere and have a longer career," says Lyman. Whereas some scrunk bands have stirred up controversy, it will take a little more to stick around. As Lyman puts it, "If they don't get songs, if they don't really start to have the talent behind it, I'm not judging them, but they won't be around in a few years." ⊙

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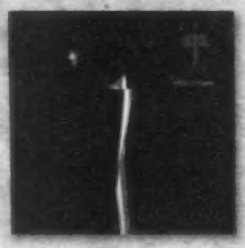

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The Big Hurt

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SHARPTON WRONG; JACKSON STRANGE

_BY DAVID THORPE

"Wasn't nothing strange about your daddy," said Al Sharpton to Michael Jackson's children. "It was strange what your daddy had to deal with." It's an interesting statement, and sure to be one of the most talked-about moments in the star-studded series finale that was the Jackson memorial. It was a substantial departure from even the reverent line of MJ discourse that dominated the event. To omit his oddity from the discussion, sure. To accept his eccentricities as part of his mystique, fair enough.

But to take the explicit position, in front of God and everybody, not only that the man *wasn't strange* but there was *nothing strange about him*? Gimme a break, Al Sharpton. I mean, dude, you know I agree with, like, 99.9 percent of what comes out of your mouth, but this is really crossing the line. Call Michael a hero, call him a saint, credit him with getting Obama elected, but don't try to take "strange" away from us.

I certainly acknowledge that now isn't the appropriate time to sling mud at Michael Jackson. That was last month. (Related: did you guys notice *Q* magazine's sheepish apology for the unflattering Jacko cover story that just happened to hit stands the day he died? Whoopsie-doodle!) Now's the time to remember his many joyful songs and funny dances, to sweep all the unpleasant stuff under the rug — and when confronted with it, to remind people that he never actually got *convicted* of anything, and that that little cancer boy's mom was a dingbat anyway. Now's the time to remember him not for what he was rumored to be but for what he was. A great singer. A fantastic entertainer. *A really fucking strange person.*

He was strange. Indisputably, empirically, certifiably strange. Delightfully strange in some cases, disturbingly strange in others. Either *he* was strange or every single other person who ever lived was strange, and most of us never punctuated our actions by grabbing our crotches and hooting mirthfully (at least in public). Even if he hadn't been famous, if nothing whatsoever had been alleged regarding his personal predilections, you could peg the dude as strange from three city blocks away on a foggy night.

I would even go so far as to posit that Michael Jackson fits every conceivable definition of the word "strange." Let's put it to a little test, shall we? Now, I gotta say, I hate it just as much as you do when someone resorts to the "*Webster's Dictionary* defines 'strange' as . . . " bit, but rest assured, I use only *Random House*.

1_UNUSUAL, EXTRAORDINARY OR CURIOUS; ODD; QUEER | There's nothing controversial about any of these characterizations in regard to Michael Jackson. Well, you might get in some hot water if you bandied the last one about too loosely, but as long as you mean it in the classical sense . . .

2_ESTRANGED, ALIENATED, ETC., AS A RESULT OF BEING OUT OF ONE'S NATURAL ENVIRONMENT | A tragic element of his story, but an undeniable one. He was always alienated, persecuted, out of place even in his own skin. Neverland, the bizarre habitat he built in his own image, is a concrete symptom of this strangeness.

3_SITUATED, BELONGING OR COMING FROM OUTSIDE OF ONE'S OWN LOCALITY; FOREIGN | "Stranger in Moscow," anybody? C'mon, he even wrote a song about this one.

4_OUTSIDE OF ONE'S PREVIOUS EXPERIENCE; HITHERTO UNKNOWN; UNFAMILIAR | Michael Jackson, and I'm sure Sharpton would agree, was the very definition of "hitherto unknown."

5_UNACCUSTOMED TO OR INEXPERIENCED IN; UNACQUAINTED. (USUALLY FOL. BY TO): "I'M STRANGE TO THIS PART OF THE JOB." | Clearly Michael's strangeness also made him strange *to* many things: he was strange to the notion of privacy, strange to the vagaries of adult love, strange to a normal life. I'll admit that this one is a little flimsy, but c'mon — this is just the shittiest way to use the word.

6_DISTANT OR RESERVED; SHY | Well, yeah. He's dead. ⊙

DAVID THORPE | dthorpe@phx.com

AMANDA BOY

LOCAL MUSIC

New England product

WFNX'S TOP FIVE LOCAL SONGS OF THE WEEK

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4_**THE IZA**, "AIM FOR THE HEAD"
5_**THE UNDER**, "BOUNDLESS"

WEEKEND TRIP

RAD FOUR-DAY PSYCH FEST WILL FREE YOUR MIND, MAN

_BY MATT PARISH

It pains me to have to ask this, but looking at the insane list of bands at Boston promoter Dan Shea's upcoming four-night "Homegrown" pysch fest at Church, I have no choice: what exactly does "psych music" mean at this point?

"I'm all about loosening up the term," says Shea in his unabashed South Shore tongue as we sit at a table in the tiny park at the intersection of Mass Ave and Main Street in Central Square. "It's going to be pretty hard for the norms to get a grasp on psych and take it. So I guess that's why I hold it close to my breast."

On our table is a flyer one of Shea's friends made for the festival, with about 40 band names wrapping around a wasted Johnny Winters–looking guy with long white hair and a depraved dental situation. Reading down the list, I'm having trouble finding a common thread. There are the boiled-synapse guitar heroes Major Stars, Debo Band's throwback Ethio-pop, and Keith Fullerton Whitman, who plays tables of electronics like mounds of screaming fire ants.

"To me, it's any music that is made using, enjoyed by people using, or made to create the effects you might feel while using drugs," says Shea. "I mean, I don't want a negative connotation, but look at the flyer this guy made. It's got purple mushrooms and marijuana plants on it."

The festival has all the signs of a blissed-out labor-of-love letter to the psych canon, as well as indications that the bands will run with the concept as far into the wilderness as they can. Up to nine bands are getting shoehorned into each night's schedule, four-day passes are available for a ridiculous $28, and about a dozen different flyers were volunteered by as many artists.

In addition to Boston mainstays like Major Stars, Shea has enlisted New York reverb-chamber trolls Blues Control, the electronic accordion rave-ups of Alec K. Redfearn and the Seizures, the orchestrated mayhem of Fat Worm of Error, and *Phoenix* Best New Band from Massachusetts Magic Magic.

CELLARS BY STARLIGHT

Colin Langenus, guitarist from the recently departed USAISAMONSTER power-psych volume mongers, is heading up a brand new project called the Colin Langenus Orchestra. "I just realized that I need to get my shit together for this because I called it an orchestra without realizing the serious connotations of that word," he says over the phone from his kitchen in Brooklyn. Not to be outweirded by things like the found sounds and folk of Peace, Loving or the electro-trance hallucination of Many Mansions, Langenus is bringing an original composition of "minimalist country."

"The Monster was all about walls of amps," he says. "Now I'm into taking public transportation and borrowing small equipment. I'm just trying to make something that sounds good and pleasant for a real long time so people can sit down and chill."

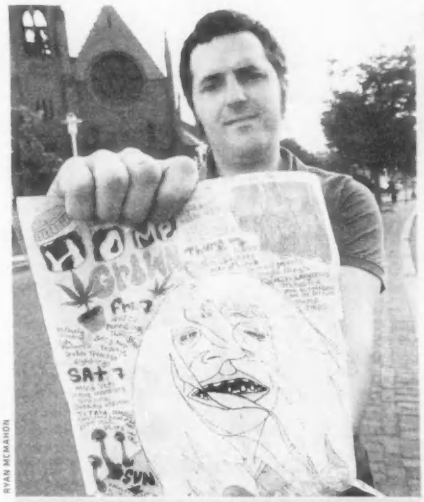
Only someone with Shea's special karma could pull together a disjointed line-up like this. In addition to booking gigs at the Milky Way and Church, he's presided over a slew of big music happenings in the past few years. He's ushered in DIY spots all over town (Medford's Behind the Lines gallery, Tufts's Oxfam Café, basement shows in Brighton), helped take over almost every club in the city for a week during the two New England Sticks Together fests in 2005 and 2006, and strung together countless MassArt throw-downs.

Maybe most significant for history buffs, he's coaxed Bobb Trimble out of the Worcester woodwork. Trimble — who had two albums in super limited release in 1980 and '82 that went on to become collectors' wet dreams in the late '90s (until they were finally reissued by Secretly Canadian a few years ago) — anchors the third night of the festival. Having a guy like Trimble play is a nod to the past as well as to the present-day obsession with this stuff.

"Everything about psych comes from unearthing music," says Shea say. "Collectors love this kind of music because it's a style that originally blossomed and had a mainstream period, so there are a million copycat bands and bands that did it better than the originators — Pink Floyd, the Beatles, Hendrix, whoever. And there's stuff that never made it onto CD, so there's so much territory to mine.

"And hey, the good part is you don't have to use drugs. You can be horrendously opposed to it, like Frank Zappa. It's about getting outside the box. That's all psych really means to me."

Still, with such an unprecedented range of frequencies under attack this weekend, a bottle of Ibuprofen wouldn't be a bad idea.



RYAN MCNAMON

PSYCHED! For Shea, it's "any music that is made using, enjoyed by people using, or made to create the effects you might feel while using drugs."

HOMEGROWN: A LOOSE PSYCH FESTIVAL | Church, 69 Kilmarnock St, Boston | July 16-19 | $10 per night; $28 for four-day pass | Full line-up at www.churchofboston.com

Out X MARKS THE SPOT

'XMORTIS V' AT T.T. THE BEAR'S PLACE

_BY SHAULA CLARK

Leave it to goths to turn a birthday party into a funeral. At "Xmortis V," the monthly fetish night's fifth-anniversary celebration, thoughts of ManRay (which closed in July 2005) are never far. My buddies and I just can't help reminiscing about our dear departed old stomping grounds, Xmortis's first home. My friend Kim tells me: "This is the next generation." One look around tells me she's right.

The strobe-lit club is heaving with folks in leather and latex gyrating to Nitzer Ebb. On stage, the "Wednesday Addams dancers" vogue for a photographer. "It's the female version of a circle jerk," sagely observes my friend Alex, who proceeds to get inhumanly wasted.

Soon the music takes a turn for the throbby. "It's putting me to sleep!" complains a girl next to me. Then DJ Mothra drops Covenant's "Bullet," and the floor explodes. No sleeping here.

By 1 am, DJ Chris Ewen's on deck, and the sauna-hot club is filled to capacity. A pair of visiting NYC friends, Betsy and Jeff, arrive just in time to be the last two people admitted inside. "Everyone says goth is dead, but look at this place!" says Betsy. "There's your article!" Unfortunately, a third friend is still stranded outside, so we duck out to wait in line with her (but not before dancing to Peter Murphy's "Cuts You Up" first – we've got priorities here).

All four of us are allowed back inside just in time to hear the third-to-last song of the evening: "Alegría." Fetish play I can handle, but watching people freak-dancing to the Cirque du Soleil soundtrack is blowing my mind.

As T.T.'s empties, Kim relays a hot scoop: it seems a friend of a friend spent half the night talking to Mary Lou Lord and didn't even realize it. A wifebeater-clad man passes us, crowing, "I'm the only one wearing white!" It's true. To judge from this swarmed sidewalk, goth is absolutely not dead, and it's not sleeping anytime soon either.

IN YOUR FACE PHOTO

NEXT GENERATION! The Xmortis scene has gone beyond the old ManRay crowd.

Off the Record

WHAT'S THE BEST NEW CD YOU'VE HEARD LATELY?

TXT! Send an e-mail to letters@phx.com or text BOSPHX, then a space, then your comments to 22122.*

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THREE AT LAST

⊕⊕⊕ **SON VOLT** | ***AMERICAN CENTRAL DUST*** | Rounder | With *American Central Dust*, Jay Farrar has accomplished something he was unable to do during either Son Volt's initial run (1995-'99) or his evidently aborted solo career (2001-'04): release three consecutive albums of genuine quality.

The newest set by the reconstituted Son Volt is as solid as, if less fussy and more pensive than, 2005's *Okemah and the Melody of Riot* or 2007's *The Search*. The latest configuration — new guitarist Chris Masterson and keyboardist/steel guitarist Mark Spencer augment Farrar, bassist Andrew Duplantis, and drummer Dave Bryson — is more settled in. *American Central Dust* feels as if it had been cut by a band who've worked together for years, even if they are a brand new band. There's an ease and directness to these tunes that was missing the last couple of times out, abetted by the no-nonsense mix from Joe Henry and Ryan Freeland but owing mainly to Farrar's vivid songwriting. The most talked-about tune will surely be the spare, lush, piano-driven ballad "Cocaine and Ashes," a tribute to Keith Richards ("I snorted my father and I'm still alive/I did it because that's how it is done/I'm the same as everyone, just kind of lucky"). But virtually all of the new material (which includes the gnashing "When the Wheels Don't Move," a thinly veiled commentary on the current economy) makes for a worthy addition to Farrar's catalogue.

_Jeff Tamarkin

PHOTOPHONY

⊕⊕⊕◐ **BILL FRISELL** | ***DISFARMER*** | Nonesuch | Guitarist Frisell is one of jazz's great impressionists, and here he has the perfect subject for one of his audio mini-movies: the eccentric Arkansas portrait photographer Michael Disfarmer. Commissioned to write music based on Disfarmer's rustic 1939-'45 photos of country folk, Frisell produced 26 pieces clocking in at 71:43 total, some no more than a minute or two.

He assembled one of his superb chamber-country bands to play it: violinist Jenny Scheinman, bassist Viktor Krauss, and Greg Leisz on steel guitars and mandolin. Melodies drift in over understated shuffle rhythms, lift off in fiddle arias, dissolve in loops and soft clouds of electric-guitar harmony. There are country, rockabilly, and blues standards along the way — "That's Alright, Mama," "Lovesick Blues," "I Can't Help It (If I'm Still in Love with You"). So Elvis and Hank keep us company in the otherwise lonesome surround. But original group-improv vignettes like "Shutter, Dream" (nearly epic at 4:14) are more to the point. Here the wound-up-music-box intro and click-and-whir musical conversation capture what Frisell says he wanted: the sound of Disfarmer looking through the lens.

_Jon Garelick

YOUNG AND RESTLESS

⊕⊕⊕ **WILL C** | ***EVIL IN THE MIRROR*** | Brick | The old adage that says "if you want to work in television, you should start by mopping floors at NBC" is usually bullshit. Janitors remain janitors, and good-looking assholes with connections climb the ladder. But the apprentice route has developed an infinitely learned beat scholar and inventor in Will C., Boston's 22-year-old Brick Records do-it-all employee who's best known for his mix compilations of rare '80s rap-radio finds and for cameo appearances on Esoteric albums. Although he's dropped such archival thrillers as *Down the Dial*, *Evil in the Mirror* marks his full-length debut as a producer-MC.

The project waits five tracks to warm up, but it takes flight with the Esoteric-touched "Synthetic Genetics" and soars from then on. The sounds Will weaves from his limitless crates of dusty diamonds are remarkable; "Be Yourself Syndrome" is an especially crafty symphony. One easy complaint is that though the relative rookie has remarkable breath control, and tracks like "Losers" and "Trainspotting" pack machete-sharp lyrics, Will's voice doesn't dominate. Then again, that's good news for heads who want to bag a brilliant beat buffet with some hot rhymes on the side.

_Chris Faraone

GOLD METTLE

⊕⊕⊕◐ **ANTIQUES** | ***NO FORTUNE*** | self-released | Tim Griffiths and Steve Ged, the main men behind Arlington-based Antiques, packaged their new CD with a 25-page "guide to the album" featuring photos, a short story, and poems. It's an impressively earnest gesture, but do the songs deserve such love? I think so. *No Fortune*, the band's third release, grabs you not by the shirt collar but about the waist — and sweetly. Its melodies are familiar and warm. More whimsical are the tales here, which are twisted slices of melodrama. On an Antiques song, folks say things like "Oh Lord remember me/If I am not your own what am I?" Houses are burned.

(Okay, just one.) And occasionally somebody gets hanged. "I'm Home" is about a murderer who suffers that fate and his daughter, who asks God to spare him. The accompaniment to these grim verses is surprisingly buoyant — check the accordion of Billy Dufette. "I'm Home" is a blast, swift and raggedy, like a balloon popped mid-flight. The closer, "Wasting Time," describes a bloody fight with a brute. The band, singing in unison over a shambling score, sounds so thrilled to be there that you feel something closer to joy than pain.

_Ian Sands

LADY KILLERS

⊕⊕⊕ ***THOSE DARLINS*** | Oh Wow Dang | If summer finally decides to arrive this year, it'll have a heckuva soundtrack waiting for it. The homonymous debut by the much-hyped Tennessee trio — self-christened Darlin sisters who do the whole rockabilly thang with wit and charm — is just what I'd expect to hear blaring from the open window of a car that cuts me off on Comm Ave on some disgustingly hot day. (The honky-tonk section of Comm Ave, of course.) These gals get their sass from Wanda Jackson, their penchant for surnames from the Ramones, their covers from A.P. Carter and Uncle Dave Macon, and their hard-nosed poetry from combining William Carlos Williams and Merle Haggard: "I got drunk and I ate a chicken/I ate a chicken I found in my kitchen/Not just the leg and not just the wing/I'd like to let you know that I ate the whole damn thing."

Their songs cover equally American concerns, such as gettin' crazy ("Wild One"), gettin' it on ("Red Light Love"), ekin' it out ("Snaggle Tooth Mama"), and warning those who want to hate on the moms ("Mama's Heart"). And if summer never arrives, Those Darlins should still be emanating from indoors, all hot and sing-along-like, where the sun is not required.

_Zeth Lundy

Dinosaur Jr.

FOSSIL FUELED

⊕⊕⊕

DINOSAUR JR.

Farm

Jagjaguar

The much ballyhoo'd resurrection of the original Dino line-up a few years ago — with bassist/crybaby Lou Barlow and laconic-to-the-point-of-sometimes-seeming-retarded-or-maybe-dead frontman J Mascis burying the ax — saw the faithful turn ecstatic at the dropping of '07's *Beyond*. But see, here's the deal: for anyone who has followed Mascis all along, that record and this new one are in many ways indistinguishable from anything he's done since 1991's post-Barlow *Green Mind*. Meaning that if you go into *Farm* looking for the anguish and tumult of, say, 1987's fuzzy and murky masterpiece, *You're Living All over Me*, what you will instead find is a well-recorded batch of relatively mid-tempo tunes packed with bitchin' solos, gnarly riffs, wistful vocals, and ambiguous lyrical platitudes. Mascis's particular talents have ossified into a signature, so discerning any difference between this set of tunes and, say, his solo albums of the early naughts or latter-day Dinosaur Jr. albums is tough work. If, to you, that means more awesome Mascis crunchwork, then be psyched, because this record slays, the rocking is sloppy-yet-tight, and nothing on here would sound like a drag if tossed into a set list among older classics. If, however, you were expecting to be magically whisked away to the late '80s (the SST years), then you probably won't appreciate the snarlingly raw riffage and radly masterful arpeggios of, say, "Over It," or the shockingly metal chugging fit tossed in at the halfway point of epic stunner "I Don't Wanna Go There." And you'll definitely get hung up on the bouncy almost-funkiness of a tune like "See You" and box your ears in horror.

_Daniel Brockman

Listings

STEELY DAN play the Wang Theatre July 22-25.

CLUBS

THURSDAY 16

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | Hilken Mancini + Sara Cooper
ATWOOD'S TAVERN | Cambridge | 10 pm | Dennis Brennan
BEEHIVE | Boston | 6:30 pm | "Early Jazz Set" | 10 pm | Musaner

BURREN | Somerville | Dave Foley
CAFÉ 939 | Boston | 1 pm | Vinx
CANTAB LOUNGE DOWNSTAIRS | Cambridge | "The Twisted Rico Revue" with Bear Motor + This Month In Black History + Grand Evolution + Hope Roth
CANTAB LOUNGE UPSTAIRS | Cambridge | Chicken Slacks
CHURCH | Boston | 6 pm | Major Stars + Alex K Redfearn & the Seizures + Colin Langenus Orchestra + Magic Magic + Truman Peyote + Head of Horns + Ice Dragon + Double Awake
CLEAR CONSCIENCE CAFÉ | Cambridge | Glenn Williams Trio
CLUB LIDO | Revere | Beres Hammond + Kenyatta Hill + Lenya Wilks + Culture
CLUB PASSIM | Cambridge | Amy Correia
COMMON GROUND | Allston | "Love Night" with DJ Brian
ENORMOUS ROOM | Cambridge | Hot Protestants + Bon Savants
ESTATE | Boston | "Glamlife Thursdays" with DJ Richie Ladue
FUSION 5 | Foxboro | 7 pm | "Battle of the Bands"
GOOD LIFE | Boston | Universal Truth
GREAT SCOTT | Allston | Micachu & the Shapes + Anni Rossi
JOHNNY D'S | Somerville | CJ Chenier
LILY PAD | Cambridge | 7:30 pm | Hellblinki Sextet
LIZARD LOUNGE | Cambridge | Cougar Magnum + Even Elroy + January Broke + Ophir Degany
MIDDLE EAST CORNER | Cambridge | O'Neal Armstrong
MIDDLE EAST DOWNSTAIRS | Cambridge | Chali 2na + Whosane & Pangaea + Elemental Zazen + Prophecy + Ear Force + Sons of Kalal
MIDDLE EAST UPSTAIRS | Cambridge | Electric Laser People + Hot Box + Highway + I Have Ears
MIDDLESEX LOUNGE | Cambridge | "Make It New"
MIDWAY CAFÉ | Jamaica Plain | 9 pm | Cassey Malloy | 10 pm | "Women's Dance Night + Queeraoke" with DJ Summer's Eve
MILKY WAY | Jamaica Plain | "Flight School" with DJ Brek. One + DJ Durkin
O'BRIEN'S | Allston | Get Help + StreightAngular + Lanterns
OLIVER'S | Boston | 7 pm | That Old Feelin' + Big East + Speakeasys + In Like Lions
OUTPOST | Cambridge | Dave Fox 4
PARADISE ROCK CLUB | Boston | Barrington Levy + Mighty Mystic & the Strings Of Thunder
P.A.'S LOUNGE | Somerville | You Need New Glasses + No Go Know + Cups + Elderflower
PHOENIX LANDING | Cambridge | 10 pm | "Elements Drum n' Bass" with DJ Crook + DJ Lenore
PLOUGH & STARS | Cambridge | 10:30 pm | Sacred Shakers
REGATTABAR | Cambridge | 7:30 pm | Luba Mason
RIVER GODS | Cambridge | "Michael Jackson Tribute Night" with DJ Paul Foley
SHOWCASE LIVE | Foxborough | 6:30 pm | Cab + Summer Set + Eye Alaska + My Favorite Highway
TOAD | Cambridge | 7 pm | Flightless Buttress + Debbie Neigher | 10 pm | Baker Thomas Band
TOMMY DOYLE'S @ HARVARD | Cambridge | 9:30 pm | Dirty Hit | Midnight | DJ Special K
T.T. THE BEAR'S PLACE | Cambridge | Sarah Borges & the Broken Singles + Dirty Truckers + Stonehoney + Sneaks
WELLFLEET BEACHCOMBER | Wellfleet | 10 pm | Kathleen Edwards
ZUZU | Cambridge | "Mambo Beat Club" with DJ Beat Train

FRIDAY 17

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10:30 pm | Ashanti Munir
ATWOOD'S TAVERN | Cambridge | Tim Gearan Band
BEACHCOMBER | Quincy | Lovers, Muggers & Thieves + Wandas + I Have Ears + Tik Tok
BEEHIVE | Boston | 6:30 pm | "Early Jazz Set" | 10 pm | Akashik Record
BURREN | Somerville | Moonshine
CAFÉ 939 | Boston | "The Berklee Staff Infection" with Cirque du Badass + Levi Peckham + Keith Cornella & Broken City + LedFoot
CANTAB LOUNGE DOWNSTAIRS | Cambridge | Sharp Lads + Hammond Group + Party Wolf + Calamus
CANTAB LOUNGE UPSTAIRS | Cambridge | Diane Blue & the Fatback Band
CHURCH | Boston | 6 pm | Sightings + Bobb Trimble & his Flying Spiders + Life Partners + Infinity Window + Reports + Gary War + Doomstar + Peace, Loving + Quits
CLUB PASSIM | Cambridge | Brian Webb + Mike Evin
COMMON GROUND | Allston | "My So-Called 90s Night" with DJ Phatmike
ESTATE | Boston | 10:30 pm | DJs Vinyl Disciples + DJ Matos
FELT | Boston | 10 pm | "Top Shelf Fridays" with DJ Hevan: Nightclub | DJ Uptown + DJ Turbz: Lounge
FUSION 5 | Foxboro | Danny Klein's Full House + Ghost In the Machine
GOOD LIFE | Boston | "Just Got Paid, It's Friday Night" with DJ Paul Foley
GREAT SCOTT | Allston | 10 pm | "The Pill" with DJ Ken + DJ Michael V.
HARPERS FERRY | Allston | "Paper!" with Slow Century
HOUSE OF BLUES | Boston | 11 pm | Honor Society + Potus
JOHNNY D'S | Somerville | 9:45 pm | Entrain
LILY PAD | Cambridge | 7 pm | What About Will + AbSynthe + Eluding Gravity
LIZARD LOUNGE | Cambridge | Two Ton Shoe + Petrina Foley
MIDDLE EAST CORNER | Cambridge | Chatty Maddie
MIDDLE EAST DOWNSTAIRS | Cambridge | Magnolia Electric Co. + Donkeys + Natureboy + Mr. Sister
MIDDLE EAST UPSTAIRS | Cambridge | Graveyard BBQ + Midnight Howlers + Cocked 'N Loaded + Sentinel + Live To Win
MIDDLESEX LOUNGE | Cambridge | DJ Red Foxxx
MIDWAY CAFÉ | Jamaica Plain | Guns of Navarone + Cobra Matics
MILKY WAY | Jamaica Plain | "Dyke Night" with DJ Kris Kono
O'BRIEN'S | Allston | Riff Cannon + Black Thai
OLIVER'S | Boston | 7 pm | Mission Hill + Keep Me Conscious + Thick As Thieves + Gene Dante & the Future Starlets + Drew English & No Casino
OUTPOST | Cambridge | Full-Source + Young & Old + ACLU Benefit + Water For Ivan
PARADISE ROCK CLUB | Boston | VNV Nation + War Tapes + Ayria + DJ Chris Ewen
P.A.'S LOUNGE | Somerville | Royalty + Yankee Power + Mother Sun + Average Girl
PHOENIX LANDING | Cambridge | 10 pm | "Pretty Little Things" with DJ Vinny
PLOUGH & STARS | Cambridge | 10:30 pm | Jeff Rowe + Bryan McPherson
PRECINCT | Somerville | 10 pm | Well
RISE | Boston | 2 am | "Orbit" with DJ Chloe Harris + DJ Andres Escallon: Nightclub | DJ SCD: Lounge
RIVER GODS | Cambridge | "All & Sundry" with DJ Goodwood
ROXY | Boston | 10 pm | "La Fiesta Fridays" with DJ Michael Mercado
RYLES | Cambridge | Chick Corea Tribute Band
SHOWCASE LIVE | Foxborough | Big Bad Voodoo Daddy
TOAD | Cambridge | 10 pm | Jen Kearney & the Lost Onion
TOMMY DOYLE'S @ HARVARD | Cambridge | 9:30 pm | Evan Goodrow Band | Midnight | DJ Gibbz
T.T. THE BEAR'S PLACE | Cambridge | 10 pm | Datsuns + Future of the Left + Turbo Fruits + DJ Joanie Lindstrom
WELLFLEET BEACHCOMBER | Wellfleet | 10 pm | Barrington Levy
ZUZU | Cambridge | "Solid!" with DJs the Flavorheard

SATURDAY 18

See Club Directory for phone numbers and addresses.

ATWOOD'S TAVERN | Cambridge | 10 pm | Christian McNeill
BEACHCOMBER | Quincy | "50th Anniversary Concert" with T. McGinnis Band + Urge + Murphy's Kitchen
BEEHIVE | Boston | 6:30 pm | "Early Jazz Set" | 10 pm | Balla Kouate
BURREN | Somerville | Remedy
CAFÉ 939 | Boston | Funk Ferrous Wheel
CANTAB LOUNGE DOWNSTAIRS | Cambridge | Enthusiasts + Curses + Doom Buggies + Young Tremors + Egos
CANTAB LOUNGE UPSTAIRS | Cambridge | Diane Blue & the Fatback Band
CHURCH | Boston | 6 pm | Blues Control + Kurt Vile + Sunburned Hand of Man + MMOSS + Titan + Needy Visions + Bezoar + Many Mansions + Mind Yeti
CLUB LIDO | Revere | Dario Gomez
CLUB PASSIM | Cambridge | Carsie Blanton + Devon Sproule
COMMON GROUND | Allston | DJ Drama
ESTATE | Boston | "VIP Access Saturdays" with DJ Costa
FELT | Boston | "Social Club Saturdays" with DJ Mr. Rea: Nightclub | DJ Jay-K: Lounge
FUSION 5 | Foxboro | "Free Dance Party" with DJ DC
GOOD LIFE | Boston | "Revolver" with DJ Brek.One + DJ Ghostdad
GREAT SCOTT | Allston | 7 pm | "Rippin'est Torn 5: Mods & Rockers Scooter Rally" with Antibodies + Sprained Ankles + Alrighters + Blood Stainded Brindle + DJ Prince Dubplate + DJ Fordy Buxworth
HARPERS FERRY | Allston | Pool Shark [Sublime tribute]
HOUSE OF BLUES | Boston | Dead Weather + Screaming Females
JOHNNY D'S | Somerville | Beatlejuice [Beatles tribute]
LILY PAD | Cambridge | 4 pm | "Battle of the Bands for $1K"
LIZARD LOUNGE | Cambridge | Ms. Pigeon + Old Jack + Reverse + Eric Salt & the Electric City
MIDDLE EAST CORNER | Cambridge | Gil Aharon Trio
MIDDLE EAST DOWNSTAIRS | Cambridge | Re-Up + Love In Stockholm + Phix + Groove Kitchen
MIDDLE EAST UPSTAIRS | Cambridge | Seeds of Evolution + Manakin Cicada + Welcome To Florida + Cobalt & the Hired Guns
MIDDLESEX LOUNGE | Cambridge | DJ Kon
MIDWAY CAFÉ | Jamaica Plain | Wynotts
MILKY WAY | Jamaica Plain | 11 am | "Jazz Brunch" with Rock Bottom Boys & Eli Reed & the True Loves
OUTPOST | Cambridge | Daryl Shawn & Jonathan Lamaster
PALLADIUM | Worcester | 3 pm | "Summer Slaughter Tour" with Necrophagist + Ensifirum + Darkest Hour + Winds of Plague + Dying Fetus + Born of Osiris + Origin + Beneath the Massacre + After the Burial + Decrepit Birth + Blackguard + Acaro
P.A.'S LOUNGE | Somerville | Travels + Butterflies + Chris North
PHOENIX LANDING | Cambridge | 10 pm | "Boom Boom Room" with DJ Vinny
PLOUGH & STARS | Cambridge | 10:30 pm | David Wax Museum
PRECINCT | Somerville | 10 pm | "Bastille Day A Go Go" with Shaun Wolf Wortis + Vudu Krewe All-Star Mardi Gras Band + Jen D'Angora + John Powhida + Jordan Valentine + Asa Brebner + Mick Mondo + Al Janik
RISE | Boston | 2 am | "Storm" with DJ Craig Mitchell: Nightclub | DJ Brienne + DJ Stephen Eaves: Lounge
RIVER GODS | Cambridge | "Ghetto Blasters" with DJ Pop Bomb + DJ Dialogue
ROXY | Boston | 10:30 pm | "Epic Saturdays" with DJ Dena
RYLES | Cambridge | Boston Horns
TOAD | Cambridge | 7 pm | Jinx Brothers | 10 pm | Three Day Threshold
TOMMY DOYLE'S @ HARVARD | Cambridge | 9:30 pm | Felonious Mayhem + Rocko Dorsey | Midnight | DJ Special K
T.T. THE BEAR'S PLACE | Cambridge | "Heroes" with DJ Chris Ewen
ZUZU | Cambridge | "Soul-le-lu-jah" with DJ Eli "Paperboy" Reed

SUNDAY 19

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | Sarah Brindell
AN TUA NUA | Boston | 10 pm | "Utopia Sundays" with DJ Bruno
ATWOOD'S TAVERN | Cambridge | 11 am | "Jazz Brunch" with North Shore Jazz Trio | 7:30 pm | Gretel
BEACHCOMBER | Quincy | 2:30 pm | John Connors | 5:30 pm | Mossie & Boston Irish | 9 pm | "80s Dance Party"
BEEHIVE | Boston | 11 am | "Jazz Brunch" | 8 pm | Cincoson
BURREN | Somerville | 7 pm | "Americano Session": Front Room | "Singer-Songwriter Series": Back Room
CANTAB LOUNGE UPSTAIRS | Cambridge | "Candy's Blues, Jazz & Rock Jam"
CHURCH | Boston | 5:45 pm | Debo Band + Fat Worm of Error + Prince Rama of Ayodhya + Geoff Mullen + Keith Fullerton Whitman Duo + Omon Ra + Exusamwa + Baby Yaga + Concord Ballet Orchestra Players
CLUB PASSIM | Cambridge | 7:30 pm | Paul Geremia
GREAT SCOTT | Allston | Cave In + Disappearer + Phantom Glue
HARPERS FERRY | Allston | 6 pm | Cab + Rocket To the Moon + Summer Set + Eye Alaska + My Favorite Highway
HOUSE OF BLUES | Boston | 11:30 am | "Gospel Brunch" with Living Water + Katani Summer
JOHNNY D'S | Somerville | 9 am | "Jazz Brunch" with Tom Pendergast | 4:30 pm | "Blues Jam" with Mike Welch | 9:30 pm | Bloco Afrobrazil
LILY PAD | Cambridge | 6 pm | "Gillypad" with Gill Aharon Trio + Mary Fagan + Notrio
LIZARD LOUNGE | Cambridge | Jeff Robinson Trio
LUPO'S @ THE STRAND | Providence, RI | 7 pm | Hollywood Undead + Red Jumpsuit Apparatus + Mest + Sleeping
MIDDLE EAST CORNER | Cambridge | "Belly Dance Show" with DJ Jean + Sabrina
MIDDLE EAST DOWNSTAIRS | Cambridge | Grand Duchy + Bunnies + Van Elk
MIDDLE EAST UPSTAIRS | Cambridge | Lymbyc Systym + Coralcola + Cush + Pandas
MIDDLESEX LOUNGE | Cambridge | Cycle Kids
MILKY WAY | Jamaica Plain | 11 am | "Jazz Brunch" with Luke Vadala Ensemble | 9 pm | "Punk Rock DJ Night"

Continued on p 38

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SATURDAY, JULY 18
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BEATLE JUICE
SUNDAY, JULY 19
OPEN BLUES JAM 4:30 - 8:30PM
BLOCO AFROBRAZIL
(MUSIC FROM NORTHERN BRAZIL)
9:30 - 12:00 AM
MONDAY, JULY 20
FREE PIZZA 6-8:30PM
TEAM TRIVIA 8:30PM
TUESDAY, JULY 21
ACOUSTIC BLUES / ROCK
DAVID JACOBS-STRAIN
WEDNESDAY, JULY 22
SOLO GUITAR MASTER
DAVID LINDLEY
THURSDAY, JULY 23
BLUES
SAFFIRE UPPITY BLUES WOMEN
FRIDAY, JULY 24
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JULY 29- BIRDSONGS OF THE MESOZOIC
JULY 30- NO STATIC
AUG 1- LOS SUGAR KINGS
AUG 2- ELIYAHU QADIM ENSEMBLE
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THE SUMMER SET
EYE ALASKA
MY FAVORITE HIGHWAY
PRESENTED BY MASSCONCERTS
ALL AGES - 6:00 PM DOORS
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CLATTER CLATTER
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Listings

Continued from p 37

O'BRIEN'S | Allston | We're All Gonna Die + Ol' Scratch + Hackman + Admiral Browning
PHOENIX LANDING | Cambridge | 10 pm | "Rebound"
PLOUGH & STARS | Cambridge | 5 pm | Frank Drake & the Aristocrats | 9 pm | Frank Morey Band
PRECINCT | Somerville | 10 pm | Sea Monsters
REGATTABAR | Cambridge | 4:30 pm | Brady Rymer & the Little Band That Could
RIVER GODS | Cambridge | "Dali Pardon" with DJ Jeff Breeze
RYLES | Cambridge | 10 am | "Jazz Brunch" with Harvey Finstein
SHOWCASE LIVE | Foxborough | Lura
TOAD | Cambridge | 8 pm | John Doney | 10 pm | Summer Villians
T.T. THE BEAR'S PLACE | Cambridge | DeOsos + Damn Oprahs + Jones
WELLFLEET BEACHCOMBER | Wellfleet | 4 pm | Incredible Casuals
ZUZU | Cambridge | "Do It Again" with DJ Ghostdad + DJ Ryan Durkin + DJ Mayhem + DJ Brek.One

MONDAY 20

See Club Directory for phone numbers and addresses.

ATWOOD'S TAVERN | Cambridge | Grand Fatilla
BEEHIVE | Boston | "Spontaneous Combustion Invitational Jazz Jam" with Phil Grenadier
CANTAB LOUNGE UPSTAIRS | Cambridge | 8 pm | "Songwriter Open Mike" | 9:30 pm | Bill Morris & the Wicked Pickers
CHARLIE'S KITCHEN | Cambridge | 66 Breakout + Boston Beat Machine + Hazard Adams
CHURCH | Boston | 10 pm | Scott Tarulli Band
CLUB PASSIM | Cambridge | 7:30 pm | Roots n' Ruckus
GREAT SCOTT | Allston | Trainwreck Riders + Talk Modern
HARPERS FERRY | Allston | Abe Vigoda + Talbot Tagora + Clatter Clatter
LILY PAD | Cambridge | 7:30 pm | Syncopation | 10 pm | Fringe
LIZARD LOUNGE | Cambridge | "Open Mic" with Tom Bianchi
LUPO'S @ THE STRAND | Providence, RI | Dark Star Orchestra [Grateful Dead tribute]
MIDDLE EAST CORNER | Cambridge | Kaitlinjay's Sideshow Attraction
MIDDLE EAST UPSTAIRS | Cambridge | You Can Be A Wesley + Casper & the Cookies + Everything, Now! + Magic Magic
MIDDLESEX LOUNGE | Cambridge | "Mint Julep: French Pop & Soul"
O'BRIEN'S | Allston | Human Quena Orchestra + Ehnahre + Kintaan + Paranthropus
R.A.'S LOUNGE | Somerville | Birdlips
PHOENIX LANDING | Cambridge | 10 pm | "Makka Mondays" with DJ Uppercut + DJ Voyager 01
PLOUGH & STARS | Cambridge | 10 pm | "DJ Night: The Jumpoff" with DJ Panda + DJ Flax
REGATTABAR | Cambridge | 5 pm | "Regattabar Courtyard Series by Berklee"
RIVER GODS | Cambridge | "Weekly Wax: DJ Showdowns" with Brian & Melissa
TOAD | Cambridge | 8 pm | Sbwang | 10:30 pm | Tim Gearan Band
TOMMY DOYLE'S @ HARVARD | Cambridge | 7 pm | "Open Blues Jam" with Mark Michaels Band
T.T. THE BEAR'S PLACE | Cambridge | "Goodbye Party for Brian & Jess MacAuley" with DJ Chris Ewen
WELLFLEET BEACHCOMBER | Wellfleet | 10 pm | Black Francis [Pixies] + Van Elk
ZUZU | Cambridge | Audrey Ryan + Elsinore

TUESDAY 21

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | PaperCane
ATWOOD'S TAVERN | Cambridge | Peter Mulvey
BEEHIVE | Boston | Bertram Lehmann
BURREN | Somerville | 6:30 pm | "Open Mic" with Hugh McGowan
CAFÉ 939 | Boston | 1 pm | Mitch Seidman
CANTAB LOUNGE DOWNSTAIRS | Cambridge | "Bluegrass Pickin' Party"
CANTAB LOUNGE UPSTAIRS | Cambridge | 8:30 pm | Jubilee Mule | 10 pm | Boston City Limits
CLUB PASSIM | Cambridge | Margaret Glaspy + Jesse Harper
FUSION 5 | Foxboro | "Country Night" with DJ D.C.
GOOD LIFE | Boston | In Like Lions
JOHNNY D'S | Somerville | David Jacobs-Strain
LIZARD LOUNGE | Cambridge | Mark Eitzel + Rick Berlin
MIDDLE EAST UPSTAIRS | Cambridge | Avariel + A Dark In The Light + Uncle Lefty + Clear
MIDDLESEX LOUNGE | Cambridge | "Hearthrob"
MIDWAY CAFÉ | Jamaica Plain | Paul Sentz [This Car Up] + Modern Medicine + 28 Degrees Taurus + Thunderhole
O'BRIEN'S | Allston | Neckhold + Sharpwaist + Karlheinz
R.A.'S LOUNGE | Somerville | Young Mammals + Battle House + Pineapple Explode
PLOUGH & STARS | Cambridge | 10:30 pm | Steve the Farmer + Murder Balladers
PRECINCT | Somerville | Fandango
REGATTABAR | Cambridge | 7:30 pm | Buckwheat Zydeco
RIVER GODS | Cambridge | "Electronic Drugs" with Ian [Brobots]
RYLES | Cambridge | "Ryles Artist Showcase" with Elan Trotman
SHOWCASE LIVE | Foxborough | Kindred + Noel Gourdin
TOAD | Cambridge | 7 pm | Rebecca Loebe + Danielle Miraglia + Shannon Wurst | 10 pm | Tony Gisklless & the Johns
TOMMY DOYLE'S @ HARVARD | Cambridge | "Tuesday Acoustic Showcase"
T.T. THE BEAR'S PLACE | Cambridge | Wreckless Eric & Amy Rigby + Jimmy Ryan
WELLFLEET BEACHCOMBER | Wellfleet | 10 pm | "Reggae Night" with DJ Bud E. Crown
ZUZU | Cambridge | "Tush" with DJ Brandon Andrew + Benni E

WEDNESDAY 22

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | Lisa Marie + Grasp
ATWOOD'S TAVERN | Cambridge | 10 pm | Lefties + Jimmy Ryan
BEEHIVE | Boston | "Singer-Songwriter's Night" with Elaine Lachia, Nila Bertoni & Andy Pratt
CANTAB LOUNGE UPSTAIRS | Cambridge | "Candy's Blues, Jazz & Rock Jam"
CHURCH | Boston | "Boston Babydolls"
CLUB PASSIM | Cambridge | 7 pm and 10 pm | Crooked Still
GREAT SCOTT | Allston | XMas In July + Scrooges + Cranston Willow
HARPERS FERRY | Allston | "CNC Indie Rock Parade" with Nemes + Stickbottle Band + Daisy Chane
IRON HORSE MUSIC HALL | Northampton | Deer Tick
JOHNNY D'S | Somerville | David Lindley
LIZARD LOUNGE | Cambridge | Dennis Brennan Band + Mia Dyson
MIDDLE EAST CORNER | Cambridge | "Belly Dancing"
MIDDLE EAST DOWNSTAIRS | Cambridge | Lansdowne + Mataloh + Dive + Jealousy Curse + Man on Earth
MIDDLE EAST UPSTAIRS | Cambridge | Lions + Gozu + Amigazo + Under
MIDDLESEX LOUNGE | Cambridge | Mantisounds + Triple A
O'BRIEN'S | Allston | Sons of Godzilla + Ladderiegs + Jericho Trumpet + Ghost Ocean
OUTPOST | Cambridge | Pineapple Explode
PHOENIX LANDING | Cambridge | 10 pm | "Midweek Techno" with DJ Pat Fontes + DJ Soul Clap
PLOUGH & STARS | Cambridge | 10:30 pm | Kay McKinstry & the Good Poor
PRECINCT | Somerville | 10 pm | Rex Complex
REGATTABAR | Cambridge | 7:30 pm | Tessa Souter
RIVER GODS | Cambridge | "Primitive Sounds" with Jason Beck & PJ Eastman + Angela Sawyer
RYLES | Cambridge | "World Wednesdays" with Rich Greenblatt Quintet & Cat's Eye Nebula
SCULLERS | Boston | 8 pm and 10 pm | Hiroshima
TOAD | Cambridge | 7 pm | Elsinore | 10 pm | Audrey Ryan
T.T. THE BEAR'S PLACE | Cambridge | Slim Cessna's Auto Club + Resurrectionists + Wrong Reasons
WELLFLEET BEACHCOMBER | Wellfleet | Lustre Kings
ZUZU | Cambridge | "Roots & Razors" with DJ Krezner + DJ Beverage

THURSDAY 23

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | Lars Vegas
ATWOOD'S TAVERN | Cambridge | Jimmy Ryan
BEACHCOMBER | Quincy | Ette +3
BEEHIVE | Boston | 6:30 pm | "Early Jazz Set" | 10 pm | Bruce Bartlett Quartet
BURREN | Somerville | Dave Foley
CAFÉ 939 | Boston | 1 pm | Berke McKelvey
CANTAB LOUNGE DOWNSTAIRS | Cambridge | "The Twisted Rico Revue" with Death of the Cool + Father Octopus + Main Drag
CANTAB LOUNGE UPSTAIRS | Cambridge | Chicken Shacks
CHURCH | Boston | Nini & Ben
CLEAR CONSCIENCE CAFÉ | Cambridge | Julie Dougherty & her Band
CLUB PASSIM | Cambridge | 7 pm and 10 pm | Crooked Still
COMMON GROUND | Allston | "Love Night" DJ Brian
ESTATE | Boston | "Glamlife Thursdays" with DJ Richie Ladue
FUSION 5 | Foxboro | 7 pm | "Battle of the Bands"
GOOD LIFE | Boston | "Silky Sleaze" with DJ Eli Wilkie
GREAT SCOTT | Allston | Head Automatica + Cubic Zirconia + DJ Carbo
HARPERS FERRY | Allston | Silent Season + Basin + Streamline + Thurkills Vision
JOHNNY D'S | Somerville | 4 pm | "Provincetown Rocks! Festival" with Cassavettes + Faces On Film + Lights Out + Cane Dante & his Future Studies + New Collisions + Varsity Drag + Thick As Thieves + Aloud + Rationalies + Red Quiet | 8:30 pm | Saffire the Uppity Blues Women
LILY PAD | Cambridge | 7:30 pm | Adam Rothberg | 10 pm | Cold Duck Complex
LIZARD LOUNGE | Cambridge | Amelia White + Kristin Diable + Amy Fairchild
MIDDLE EAST CORNER | Cambridge | Chelsea City Council
MIDDLE EAST DOWNSTAIRS | Cambridge | Eek-A-Mouse + Destroy Babylon
MIDDLE EAST UPSTAIRS | Cambridge | Briggs + Left Alone + Refuse Resist + Acrobrats
MIDDLESEX LOUNGE | Cambridge | "Make It New"
MIDWAY CAFÉ | Jamaica Plain | 9 pm | Dollhouse Disaster | 10 pm | "Women's Dance Night + Queeraoke" with DJ Summer's Eve
O'BRIEN'S | Allston | Vital Might
OLIVER'S | Boston | Dopapod + Tuesday Night Squabble + Mark Hopkins & the Hotel + Shady Groove
R.A.'S LOUNGE | Somerville | A Lull + Tiny Pupils
PHOENIX LANDING | Cambridge | 10 pm | "Elements Drum n' Bass" with DJ Crook + DJ Lenore
PLOUGH & STARS | Cambridge | 10:30 pm | Neil Lawrence Band
REGATTABAR | Cambridge | 7:30 pm | Joe Louis Walker
RIVER GODS | Cambridge | DJ Chris Marstall + Will Donham
RYLES | Cambridge | David Scott
SCULLERS | Boston | 8 pm and 10 pm | Tower of Power
TOAD | Cambridge | 7 pm | Melvern Taylor & his Fabulous Meltones | 10 pm | Baker Thomas Band + Jim Larkin
TOMMY DOYLE'S @ HARVARD | Cambridge | 9:30 pm | Edgewater Road | Midnight | DJ Special K
T.T. THE BEAR'S PLACE | Cambridge | Baker + Ghost Box Orchestra
WELLFLEET BEACHCOMBER | Wellfleet | Alternate Routes
ZUZU | Cambridge | "Mambo Beat Club" with DJ Beat Train + DJ Wayne

COMEDY

THURSDAY 16

See Club Directory for phone numbers and addresses.

CAPE COD MELODY TENT | 8 pm | Lisa Lampanelli
COMEDY STUDIO | "The MC Mr. Napkins Show" hosted by Zach Sherwin with Janet Cormier + Ahmed Bharoocha + Erin Judge + Michele Mortensen + DJ Reason + Corey Rodrigues + Tim Vargulish
DICK'S BEANTOWN COMEDY VAULT @ REMINGTON'S | "Comedy Dodgeball" with Mike Whitman
IMPROV ASYLUM | 8 pm | "Main Stage Show"
IMPROVBOSTON THEATRE | 8 pm | Parellelogramophonograph | 10 pm | "The 10 Slot"
MOTTLEY'S COMEDY CLUB | 8 pm | "You Should Judge a Book by It's Cover" with Patrick Borelli + Val Kappa

FRIDAY 17

See Club Directory for phone numbers and addresses.

ARSENAL CENTER FOR THE ARTS | 8 pm | "Improv Jones Presents: Product Placement"
COMEDY STUDIO | Renata Tutko + Ahmed Bharoocha + Taylor Connelly + Erin Judge + Selena Coppock + Derek Cerry + Tim Vargulish + Kelly MacFarland + Andrew Mayer + Tom E. Morello + Joe Picirillo
DICK'S BEANTOWN COMEDY VAULT @ REMINGTON'S | Mike Donovan + Joe Wong + Friends
GREAT SCOTT | 7 pm | "Anderson Comedy Presents: The Gas"
IMPROV ASYLUM | 8 + 10 pm | "Main Stage Show" | Midnight | "The Midnight Show"
IMPROVBOSTON CABARET | 7:30 pm | "SketchHaus" with | 9:30 pm | "Harold Night"
IMPROVBOSTON THEATRE | 8 pm | "Oceans 2" | 10 pm | "Friday Night Face Off" | 11:30 pm | "Night Cap"
MOTTLEY'S COMEDY CLUB | 8 pm | Lisa Landry + John Lincoln
REGENT THEATRE | 8 pm | Karen Morgan: Legally Funny
WILBUR THEATRE | 7:30 pm | Martin Short

Rock and Blues concert cruises
July 18 - Booty Vortex
July 24 - Alternate Routes with Civil Twilight
July 25 - The Brew 92.9
July 31 - Will Dailey with Gypsy Tailwind
August 7 - Entrain
August 8 - Adam Ezra
August 14 - Ellis Paul with band
August 21 - Enter the Haggis and Hot Day at the Zoo
August 22 - Beatlejuice
August 28 - Virginia Coalition
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CLUB DIRECTORY

ALCHEMIST LOUNGE | 617.477.5741 | 435 South Huntington Ave, Jamaica Plain
AMAZING THINGS ARTS CENTER | 508.405.ARTS | 160 Hollis St, Framingham
AN TUA NUA | 617.262.2121 | 835 Beacon St, Boston
ARSENAL CENTER FOR THE ARTS | 617.923.0100 | 321 Arsenal St, Watertown
ATWOOD'S TAVERN | 617.864.2792 | 877 Cambridge St, Cambridge
BEACHCOMBER | 617.479.8989 | 797 Wollaston Beach Blvd, Quincy
BEEHIVE | 617.423.0069 | 541 Tremont St, Boston
BURREN | 617.776.6896 | 247 Elm St, Davis Square, Somerville
CAFÉ 939 | 617.747.2261 | 939 Boylston St, Boston
CANTAB LOUNGE | 617.354.2685 | 738 Massachusetts Ave, Cambridge
CAPE COD MELODY TENT | 800.347.0808 | 21 West Main St, Hyannis
CASTLEBAR | 617.783.5722 | 575 Washington St, Brighton
CHARLIE'S KITCHEN | 617.492.9646 | 10 Eliot St, Cambridge
CHURCH | 617.236.7600 | 69 Kilmarnock St, Boston
CLEAR CONSCIENCE CAFÉ | 617.661.1980 | 581 Mass Ave, Cambridge
CLUB LIDO | 781.289.3080 | 1290 North Shore Rd, Revere
CLUB PASSIM | 617.492.7679 | 47 Palmer St, Harvard Square, Cambridge
COMEDY STUDIO | 617.661.6507 | 1236 Mass Ave, Cambridge
COMMON GROUND | 617.783.2071 | 83-87 Harvard Ave, Allston
DICK'S BEANTOWN COMEDY VAULT @ REMINGTON'S | 617.482.0110 | 124 Boylston St, Boston
ENORMOUS ROOM | 617.491.5599 | 567 Mass Ave, Cambridge
ESTATE | 617.351.7000 | 1 Boylston Pl, Boston
FELT | 617.338.6999 | 533 Washington St, Boston
FUSION 5 | 508.543.4000 | 105 Washington St, Foxboro
GOOD LIFE | 617.451.2622 | 28 Kingston St, Boston
GREAT SCOTT | 617.734.4502 | 1222 Comm Ave, Allston
HAMPTON BEACH CASINO BALLROOM | 603.929.4100 | 169 Ocean Blvd, Hampton Beach, NH
HARPERS FERRY | 617.254.9743 | 158 Brighton Ave, Allston
HOUSE OF BLUES | 888.693.2583 | 15 Lansdowne St Boston
IMPROV ASYLUM | 617.263.6887 | 216 Hanover St, Boston
IMPROVBOSTON | 617.576.1253 | 40 Prospect St, Cambridge
IRON HORSE MUSIC HALL | 413.584.0610 | 20 Center St, Northampton
JOHNNY D'S | 617.776.2004 | 17 Holland St, Davis Square, Somerville
LILY PAD | 617.395.1393 | 1353 Cambridge St, Cambridge
LIZARD LOUNGE | 617.547.0759 | 1667 Mass Ave, below Cambridge Common Restaurant, Cambridge
LUPO'S @ THE STRAND | 401.272.5876 | 79 Washington St, Providence, RI
MIDDLE EAST | 617.864.EAST | 472-480 Mass Ave, Central Square, Cambridge
MIDDLESEX LOUNGE | 617.868.MSEX | 315 Mass Ave, Cambridge
MIDWAY CAFÉ | 617.524.9038 | 3496 Washington St, Jamaica Plain
MILKY WAY | 617.524.3740 | @ The Brewery, 284 Armory St, Jamaica Plain
MOHEGAN SUN ARENA | 888.226.7711 | 1 Mohegan Sun Blvd, Uncasville, CT
MOTTLEY'S COMEDY CLUB | 877.61.LAUCH | 61 Chatham St, Boston
O'BRIEN'S | 617.782.6245 | 3 Harvard Ave, Allston
OLIVER'S | 617.536.4840 | @ the Cask N' Flagon, 62 Brookline Ave, Boston
OUTPOST | 617.876.0860 | 186 Hampshire St, Cambridge
PALLADIUM | 508.797.9696 | 261 Main St, Worcester
PARADISE ROCK CLUB | 617.562.8800 | 967 Comm Ave, Boston
P.A.'S LOUNGE | 617.776.1557 | 345 Somerville Ave, Somerville
PHOENIX LANDING | 617.576.6260 | 512 Mass Ave, Cambridge
PLOUGH & STARS | 617.576.0032 | 912 Mass Ave, Cambridge
PRECINCT | 617.623.9211 | 70 Union Square, Somerville
REGATTABAR | 617.395.7757 | Charles Hotel, 1 Bennett St, Harvard Square, Cambridge
REGENT THEATRE | 781.956.4281 | 7 Medford St, Arlington
RISE | 617.423.7473 | 306 Stuart St, Boston
RIVER GODS | 617.576.1881 | 125 River St, Cambridge
ROXY | 617.338.ROXY | 279 Tremont St, Boston
RYLES | 617.876.9330 | 212 Hampshire St, Cambridge
SCULLERS | 617.562.4111 | DoubleTree Guest Suites, 400 Soldiers Field Rd, Boston
SHOWCASE LIVE | 888.354.7042 | 23 Patriot Pl, Foxborough
TOAD | 617.497.4950 | 1912 Mass Ave, Porter Square, Cambridge
TOMMY DOYLE'S HARVARD | 617.864.1311 | 96 Winthrop St, Cambridge
T.T. THE BEAR'S PLACE | 617.492.BEAR | 10 Brookline St, Central Square, Cambridge
WELLFLEET BEACHCOMBER | 508.349.6055 | 1120 Cahoon Hollow Rd, Wellfleet
WILBUR THEATRE | 800.745.3000 | 246 Tremont St, Boston
ZUZU | 617.864.EAST | 474 Mass Ave, Cambridge

SATURDAY 18
See Club Directory for phone numbers and addresses.
AMAZING THINGS ARTS CENTER | 8 pm | "Scape Comedy Productions" Bob Gautreau + Bethany Van Delft + Dan Gill
COMEDY STUDIO | Rick Jenkins + Ahmed Bharoocha + Cesar Cervantes + Taylor Connelly + Erin Judge + Tim Messenger + Tom E. Morello + Chris Pennie + Rob Turbovsky
DICK'S BEANTOWN COMEDY VAULT @ REMINGTON'S | Chris Zito + Dan Crohn + Friends
HAMPTON BEACH CASINO BALLROOM | 8 pm | Lisa Lampanelli
IMPROV ASYLUM | 7 pm and 9 pm | "Main Stage Show" | 11 pm | "Unhinged"
IMPROVBOSTON CABARET | 7 pm | "Mosaic" with South City Theater | 9:30 pm | "Improv Grab Bag"
IMPROVBOSTON THEATRE | 8 pm and 10 pm | "IB Mainstage" | 11:30 pm | "Night Cap"
MOHEGAN SUN ARENA | 8 pm | Lewis Black
MOTTLEY'S COMEDY CLUB | 8 pm | Lisa Landry + John Lincoln
WILBUR THEATRE | 7 pm | Craig Shoemaker + Brett Butler

SUNDAY 19
See Club Directory for phone numbers and addresses.
COMEDY STUDIO | Ahmed Bharoocha + Doug Chagnon + Cesar Cervantes + Ryan Douglass + Clark E. + Julie K. + Jason Marcus + Bobby Broadsteamer + Mike Shustock + Dan Sulman
DICK'S BEANTOWN COMEDY VAULT @ REMINGTON'S | "Boston's Longest Open Mic Night" with Dan Crohn
IMPROV ASYLUM | 8 pm | "Lost in Boston"
IMPROVBOSTON THEATRE | 7 pm | "Open Comedy Jam"

MONDAY 20
See Club Directory for phone numbers and addresses.
CANTAB LOUNGE DOWNSTAIRS | 8 pm | "Greater Boston Alternative Comedy Sleepover"
CASTLEBAR | 9 pm | "Improv CAGE-MATCH" with Harold Night + Anderson Comedy + Flaming Improv + more
DICK'S BEANTOWN COMEDY VAULT @ REMINGTON'S | "Comedy Showcase" with Kevin Knox

TUESDAY 21
See Club Directory for phone numbers and addresses.
DICK'S BEANTOWN COMEDY VAULT @ REMINGTON'S | "Comedy Showcase" with Jim Lauletta
IMPROV ASYLUM | 8 pm | "House Teams"

WEDNESDAY 22
See Club Directory for phone numbers and addresses.
COMEDY STUDIO | "Fresh Faces" hosted by Rick Jenkins with Ahmed Bharoocha + Belinda Borelli + Shaun Carter + Daniella Capolino + Dan Crohn + Doug Geurtin + Steve Macone + Liam Madigan-Freid + Matt MacArthur + Mike Puncus + Gregory Quinn
DICK'S BEANTOWN COMEDY VAULT @ REMINGTON'S | "Wacky Wednesdays" with Paul Nardizzi
IMPROV ASYLUM | 8 pm | "Lost in Boston"
IMPROVBOSTON THEATRE | 8 pm | "The Comedy Lab: ExperiMENTAL"
MOTTLEY'S COMEDY CLUB | 8 pm | "Mottley's Comedy Ballout"

THURSDAY 23
See Club Directory for phone numbers and addresses.
COMEDY STUDIO | "Thursday Show" with Ahmed Bharoocha + Maria Ciampa + Matt D + JJ Leslie + Sarah Martin + Mike McCusker + Mehran + Big Nezz + Drew Spangler
DICK'S BEANTOWN COMEDY VAULT @ REMINGTON'S | "Comedy Dodgeball" with Mike Whitman
IMPROV ASYLUM | 8 pm | "Main Stage Show"
IMPROVBOSTON THEATRE | 8 pm | "Bastards, Inc." | 10 pm | "The Slot 10" with Dana Jay Bein
MIDDLE EAST CORNER | 10 pm | Open Mic Comedy
MOTTLEY'S COMEDY CLUB | 8 pm | "Steve Calechman Presents"

CONCERTS

Popular

THURSDAY 16
DRAKE BELL | 6 pm | South Shore Music Circus, 130 Sohier St, Cohasset | $38.25-$54.25 | 781.383.9850
HAMPTON BEACH BLUEGRASS FESTIVAL | Ricky Skaggs + Del McCoury Band + Steeldrivers | 7:30 pm | Casino Ballroom, 169 Ocean Blvd, Hampton Beach, NH | $26-$28 | 603.929.4100
JAVIER ARROYO AND THE SALSA NIGHT BAND | Tito Puente Latin Music Series | 7-9 pm | O'Day Park, 75 West Newton St, Boston | Free | 617.927.1717
TUBBY LOVE | Noon-1:30 pm | Kendall Square Outdoor Plaza, 300 Athenaeum St, Cambridge | Free | www.berklee.edu
SCOT TARULLI GROUP | 8:15 pm | Berklee Performance Center, 136 Mass Ave, Boston | $10; $5 seniors, children 12-18; $2 children under 12 | 617.747.2261
TUBBY LOVE | 6 pm | Institute of Contemporary Art, Putnam Investments Plaza, 100 Northern Ave, Boston | Free | 617.478.3100

FRIDAY 17
JANE AUSTEN TOURS | Period tour of the 1806 Governor Gore mansion, using Austen's words to describe the mansion and lifestyle of the Gores | Fri 7 pm; Sat 1-3 pm | Gore Place, 52 Gore St, Waltham | $12 | 781.894.2798
GEOFF BARTLEY + LORI DIAMOND | 8 pm | Amazing Things Arts Center, 55 Nichols Rd, Framingham | $15; $14 students, seniors | 508.405.ARTS
JACKSON BROWNE | 8 pm | MGM Grand @ Foxwoods, 39 Norwich Westerly Rd, Mashantucket, CT | $35-$55 | 860.312.3352
MICHAEL FRANTI + SPEARHEAD | 7:30 pm | Boarding House Park, 40 French St, Lowell | $35-$40 | 978.970.5200
JUDITH-KATE FRIEDMAN AND DANIEL DEARDORFF | "Tasting from the Deep Well of Wisdom": evening of original and traditional music, poetry, and myth from Russian, Jewish, and other traditions | 7 pm | Springstep, 98 George P. Hassett Dr, Medford | $15 | 781.395.0402
HOLLYWOOD UNDEAD + RED JUMPSUIT APPARATUS + SLEEPING | 7:30 pm | Casino Ballroom, 169 Ocean Blvd, Hampton Beach, NH | $22-$25 | 603.929.4100
JONAS BROTHERS + JORDAN SPARKS + HONOR SOCIETY | Fri-Sat 7 pm | TD Banknorth Garden, 1 Fleetcenter Pl, Boston | $29.50-$89.50 | 866.448.7849
AIMEE MANN + DUNCAN SHEIK | 8 pm | Cape Cod Melody Tent, 21 West Main St, Hyannis | $35.75-$51.75 | 800.347.0808
JAMES MONTGOMERY BAND AND J GEILS | 8 pm | Center for Arts in Natick, 14 Summer St, Natick | OFFICIALLY SOLD OUT | 508.647.0097
RICKY "KING" RUSSELL BAND | 12:30-1:30 pm | Boston Public Library, Courtyard, Copley Square, Boston | Free | 617.536.5400
STONE TEMPLE PILOTS | 7:30 pm | Mohegan Sun Arena, 1 Mohegan Sun Blvd, Uncasville, CT | $44.50-$54.50 | 800.745.3000

SATURDAY 18
BOOTY VORTEX | 8 pm | Rock and Blues Concert Cruises, Long Wharf, Boston | $25 | 617.431.1175
ELTON JOHN + BILLY JOEL | 7:30 pm | Gillette Stadium, 1 Patriot Place, Foxborough | $54.50-$179.50 | 508.384.9191
FAC PINEWOODS REVIEW | Bulgarian and Balkan dances, followed by live music by the Cambridge Folk Orchestra | 5-7 pm [dance]; 8-11 pm [music] | Payson Park Church, 365 Bèlmont St, Belmont | $5-$8 | 978.667.7459
LOVE TRAIN | 8 pm | MGM Grand @ Foxwoods, 39 Norwich Westerly Rd, Mashantucket, CT | $45-$65 | 860.312.3352
AIMEE MANN | 7:30 pm | Boarding House Park, 40 French St, Lowell | $29-$35 | 978.970.5200
MYSTIC RIVER MUSIC FESTIVAL FOR GREEN AWARENESS | Adrian Emberley + Guillermo Ortiz + Creepy Jones + Well + Jenny Dee and the Delinquents + Go Dog Go + Sea Monsters | Noon-7 pm | Condon Shell, Route 16, Medford | Free | mysticrivermusicfestival.org
POCO | 8 pm | Center for Arts in Natick, 14 Summer St, Natick | $46; $45 students, seniors | 508.647.0097
LeANN RIMES | 8 pm | Cape Cod Melody Tent, 21 West Main St, Hyannis | $44.25-$60.25 | 800.347.0808
ROCK THE BELLS | NAS & Damian Marley + Roots + Common + Big Boi + KRS-One + House of Pain + Tech Ngne + RZA vs. GZA + Raekwon + K'naan + Sage Francis + Slaughterhouse + Buckshot + M.O.P. + Necro + Slum Village + Eyedea & Abilities + Evicence & Alchemist + Knux + Psycho Realm + Mystik Journeymen + Chali 2na + Micky Factz + B. Dolan + Tabi Bonney | 2 pm | Comcast Center, 885 South Main St, Mansfield | $45-$120 | 508.339.2333
SEASONS OF CHANGE | Freda Battle and the Temple Worshippers + Bobby Perry and REIGN + Living Waters | 7 pm | Berklee Performance Center, 136 Mass Ave, Boston | $25-$40 | 617.747.2261
WATERFRONT DREAM FESTIVAL | Soul Robot + Among Criminals + Blue Moon Harem + Mondays | 11 am-5 pm | Newburyport Waterfront Park, Market St, Newburyport | Free | 617.388.7965
JANE AUSTEN TOURS | See listing for Fri
JONAS BROTHERS + JORDAN SPARKS + HONOR SOCIETY | See listing for Fri

SUNDAY 19
DE FENESTRA | 8 pm | Amazing Things Arts Center, 55 Nichols Rd, Framingham | $12; $11 students, seniors | 508.405.ARTS
BEACH BOYS | 3:30 + 7:30 pm | Cape Cod Melody Tent, 21 West Main St, Hyannis | $42.75-$58.75 | 800.347.0808
JACKSON BROWNE + SHAWN COLVIN | 7:30 pm | Bank of America Pavilion, 290 Northern Ave, Boston | $25-$75 | 617.728.1600
LES CLAYPOOL | 8 pm | Casino Ballroom, 169 Ocean Blvd, Hampton Beach, NH | $26 | 603.929.4100
LeANN RIMES | 7:30 pm | South Shore Music Circus, 130 Sohier St, Cohasset | $44.25-$60.25 | 781.383.9850
STING | 8 pm | MGM Grand @ Foxwoods, 39 Norwich Westerly Rd, Mashantucket, CT | $125-$250 | 860.312.3352

MONDAY 20
GREEN DAY + BRAVERY | 7:30 pm | TD Banknorth Garden, 1 Fleetcenter Pl, Boston | $22.50-$47 | 866.448.7849

TUESDAY 21
TONY BENNETT | 8 pm | Tanglewood Music Center, Koussevitzky Music Shed, 297 West St, Lenox | $24-$85 | 888.266.1200
DAVID WAX MUSEUM | 11 am | Gold Star Mothers Park, Gore + 6th Sts, Cambridge | Free | 617.349.4380

Continued on p 40

Olivers
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THAT OLD FEELIN'
BIG EAST • IN LIKE LIONS
FRIDAY, JULY 17
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Listings

Continued from p 39

BOB DYLAN AND HIS BAND + WILLIE NELSON AND FAMILY + JOHN MELLENCAMP | 5:30 pm | McCoy Stadium, 1 Columbus Ave, Pawtucket, RI | $77.50 | 401.724.7300
STEPHEN O'NEAL AND INTAAFRIKA + MARCUS SANTOS AND BATUKAXE | 11 am | Franklin Park, Valley Gates, Franklin Park Rd, Dorchester | Free | 617.442.4141
SERIOUS BIZNESS + RAY GREENE | 6 pm | Franklin Park, Valley Gates, Franklin Park Rd, Dorchester | Free | 617.442.4141
STEVE SMITH AND VITAL INFORMATION | 8:30 pm | Wequassett Resort and Golf Club, 1 Pleasant Bay, Chatham | Free | 800.225.7125 or www.wequassett.com/jazz
JOE STUMP | 8:15 pm | Berklee Performance Center, 136 Mass Ave, Boston | $10; $5 seniors, children 12-18; $2 children under 12 | 617.747.2261
WARPED TOUR | NOFX + 3OH!3 + Less Than Jake + Underoath + Chiodos + Bad Religion + Devil Wears Prada + Anti-Flag + Flogging Molly + All Time Low + Alexisonfire + Scary Kids Scaring Kids + Sing It Loud + A Day To Remember + Maine + Callows + Saosin + Escape The Fate + Tat + Bayside + Millionaires + Black Tide + Westbound Train + I Set My Friends On Fire + Streetlight Manifesto + Big D & The Kids Table + P.O.S. + Meg & Dia + Lights + There For Tomorrow + Hit The Lights + A Skylit Drive + Breathe Carolina + Dear And The Headlights + Dance Gavin Dance + Senses Fail + White Tie Affair + Jeffree Star + Vanna + TV/TV + Brokencyde + Therefore I Am + A.K.A.s + Architects + Shad + Innerpartysystem + Ivy League + Shooter Jennings + Madina Lake + In This Moment + Versaemerge + Aiden + Monty Are I + Middle Finger Salute + Mercy Mercedes + Walk Off The Earth + Ice Nine Kills + Jet Lag Gemini + more | 1 pm | Comcast Center, 885 South Main St, Mansfield | $32.50 | 508.339.2333

WEDNESDAY 22

ANGEL + NEW MOVE | 6 pm | Mothers Rest Playground, Boylston St + the Fenway, Boston | Free | 617.747.2447
BEACH BOYS | 8 pm | Casino Ballroom, 169 Ocean Blvd, Hampton Beach, NH | $35.50-$55.50 | 603.929.4100

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UPSTAIRS

THU 7/16 TEAM SHRED PRESENTS ELECTRIC LASER PEOPLE HOT BOX • THE HIGHWAY I HAVE EARS
FRI 7/17 TEAM SHRED PRESENTS GRAVEYARD BBQ THE MIDNIGHT HOWLERS COCKED N' LOADED • SENTINEL LIVE TO WIN (MOTORHEAD TRIBUTE)
SAT 7/18 TEAM SHRED PRESENTS SEEDS OF EVOLUTION MANAKIN CICADA • WELCOME TO FLORIDA COBALT AND THE HIRED GUNS
SUN 7/19 LYMBYC SYSTYM CORALCOLA • THE CUSH THE PANDAS
MON 7/20 YOU CAN BE A WESLEY CASPER & THE COOKIES EVERYTHING, NOW! • MAGIC MAGIC
TUE 7/21 DARK SKY PRODUCTIONS PRESENTS: AVARIEL A DARK IN THE LIGHT • UNCLE LEFTY THE CLEAR
WED 7/22 LIONS (FROM AUSTIN TX) GOZU • AMIGAZO • THE UNDER
THU 7/23 THE BRIGGS (SIDE ONE DUMMY REC) LEFT ALONE (EPITAPH REC) REFUSE RESIST • THE ACRO-BRATS
FRI 7/24 VARSITY DRAG (CD RELEASE) THE GROWNUP NOISE WINTERPILLS BRENDAN BOOGIE & THE BEST INTENTIONS
SAT 7/25 BRICK BY BRICK PRODUCTIONS WE ARE THE UNION THE SNIPS • INTERROBANG!? 1PM DOORS - ALL AGES
HELL'S BELLES TOWNSHIP • NOBLE ROT THE SUEDE BROTHERS 8PM DOORS
SUN 7/26 CHRISTIANS & LIONS THE BIG BIG BUCKS • BRONTOSAUR ALLYSEN CALLERY & THE LAND OF NOD

UPCOMING
07/27 CAROLINE WEEKS, LEWIS & CLARKE
07/28 DEARLY BELOVED, HEY ROSETTA!
07/29 MC HOMELESS, H.W.
07/30 MOVING MOUNTAINS, CLOUDS
07/31 DANIEL MILLER BAND, CADRIN
08/01 1PM - ALMOST GOLD, MEDIA MADE
08/01 8PM - GARUDA
08/02 1PM - BOMB THE MUSIC INDUSTRY!
08/02 8PM - THESTART, NORMANDIE
08/03 ATTACK THE CITY, STRIKE ORANGE
08/04 SCOTT H BIRAM, WICKED WHISKEY
08/05 THE RURAL ALBERTA ADVANTAGE
08/06 THE MAIN DRAG, AKUDAMA

DOWNSTAIRS

THU 7/16 CHALI 2NA (OF JURASSIC 5) WHOSANE FEAT. PANGAEA • ELEMENTAL ZAZEN PROPHECY • EAR FORCE • SONS OF KALAL
FRI 7/17 MAGNOLIA ELECTRIC CO. THE DONKEYS • NATUREBOY MR. SISTER
SAT 7/18 TEAM SHRED PRESENTS: RE-UP LOVE IN STOCKHOLM • THE PHIX GROOVE KITCHEN
SUN 7/19 GRAND DUCHY (FEAT. FRANK BLACK) THE BUNNIES • VAN ELK
WED 7/22 LANSDOWNE (VIDEO SHOOT) MATALON (VIDEO SHOOT) • DIVE JEALOUSY CURVE • MAN ON EARTH 7:30PM DOORS
THU 7/23 ROCK ON! PRESENTS: EEK-A-MOUSE DESTROY BABYLON
FRI 7/24 LEEDZ EDUTAINMENT PRESENTS: 2 LIVE CREW NINJASONIK • MASSTAPEACE • BEAST
SAT 7/25 HARVEY MILK (HYDRAHEAD REC) TORCHE • CABLE
THU 7/30 WE ARE SCIENTISTS BEAR HANDS • BAD GIRLFRIEND
FRI 7/31 ONSLAUGHT BIRTHDAY BASH SHOW #2: RICHARD JAMES FLASH GORDMAN MERRIMACK DELTA DUB SET THE HOMITZ
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JUST ADDED
9/17 - THE DYNAMITES
9/22 - THE MINUS 5
10/05 - MUMIY TROLL
11/27 - DO MAKE SAY THINK

UPCOMING
8/01 JADED, PLANETOID
8/03 CURSIVE, THE LOVE LANGUAGE
8/04 TANTRIC, ARANDA, VAYDEN
8/07 LOVE, ELECTRIC PRUNES
8/08 DRUG RUG, MEAN CREEK

ZUZU
MUSIC BEGINS AFTER DINNER 21+
THU - MAMBO BEAT CLUB - BEAT TRAIN
FRI - SOLID! - FLAVORHEARD
SAT - SOUL-LE-LU-JAH - DJ "PAPERBOY" REED
SUN - DO IT AGAIN
MON - AUDREY RYAN, ELSINORE
TUE - DJ BRANDON ANDREW, BENNI E
WED - ROOTS AND RAZORS

CORNER
THU - O'NEAL ARMSTRONG
FRI - CHATTY MAGGIE
SAT - GIL AHARON TRIO
SUN - BELLY DANCING WITH JEAN & SABRINA
MON - KAITLINIAY'S SIDESHOW ATTRACTION
TUE - ANDERSON COMEDY TROUPE
WED - BELLY DANCING

WWW.MIDEASTCLUB.COM

CABARET | With Peggy Mansfield and Steven Sussman | 7:30 pm | Amazing Things Arts Center, 55 Nichols Rd, Framingham | $8 | 508.405.ARTS
GRUPO FANTASMA | 7:30 pm | Museum of Fine Art, Calderwood Courtyard, 465 Huntington Ave, Boston | $28; $24 students, seniors | 617.369.3306
ORLANDO PADILLA FAXAS'S MODERN ORCHESTRA | 9:15 pm | Berklee Performance Center, 136 Mass Ave, Boston | $10; $5 seniors, children 12-18; $2 children under 12 | 617.747.2261
CHAD PERRONE | Outdoor concert series | 12:30-1:30 pm | 1 Cambridge Center, Kendall Sq, Cambridge | Free | www.passimcenter.org
MARK ROGERS SWING BAND | 6:45 pm | Payson Park Playground, 260 Payson Rd, Belmont | Free | www.ppmf.org
SANDRO MORALES'S SOUNDS FROM VENEZUELA | 8:15 pm | Berklee Performance Center, 136 Mass Ave, Boston | $10; $5 seniors, children 12-18; $2 children under 12 | 617.747.2261
STEELY DAN | Special setlist: "Aja" | 8 pm | Wang Theatre, 270 Tremont St, Boston | $68-$198 | 617.482.9393

THURSDAY 23

BEYONCÉ | 7:30 pm | Mohegan Sun Arena, 1 Mohegan Sun Blvd, Uncasville, CT | $20-$1000 | 800.745.3000
BO BICE | 8 pm | Wolf Den @ Mohegan Sun, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.777.7922
VANCE GILBERT | 7:30 pm | Tower Hill Botanic Garden, 11 French Dr, Boylston | $20; $16 students | 508.869.6111
BUDDY GUY + QUINN SULLIVAN | 8 pm | Cape Cod Melody Tent, 21 West Main St, Hyannis | $33.25-$49.25 | 800.347.0808
OBBINI TUMBAO | Tito Puente Latin Music Series | 7-9 pm | O'Day Park, 75 West Newton St, Boston | Free | 617.927.1717
RICK PECKHAM/ALLAN CHASE QUARTET | 8:15 pm | Berklee Performance Center, 136 Mass Ave, Boston | $10; $5 seniors, children 12-18; $2 children under 12 | 617.747.2261
KENNY ROGERS | 8 pm | Zeiteron Theatre, 684 Purchase St, New Bedford | $60-$95 | 508.997.5664
BRAD TERRY AND MATEUSZ KOLAKOWSKI | International jazz duo | 7 pm | St. John's Episcopal Church, Revere St & Roanoke Ave, Jamaica Plain | $10 | 617.524.2999
LA TIMBISTICA | Noon-1:30 pm | Kendall Square Outdoor Plaza, 300 Athenaeum St, Cambridge | Free | www.berklee.edu
LA TIMBISTICA | 6 pm | Institute of Contemporary Art, Putnam Investments Plaza, 100 Northern Ave, Boston | Free | 617.478.3100
BOB WEIR & RATDOG | 8 pm | Casino Ballroom, 169 Ocean Blvd, Hampton Beach, NH | $32 | 603.929.4100
STEELY DAN | See listing for Wed

Classical

THURSDAY 16

KODÁLY MUSIC INSTITUTE/VOCAL VACATION GALA CONCERT | 7:30 pm | Jordan Hall, 30 Gainsborough St, Boston | Free | 617.585.1260

FRIDAY 17

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY JAMES LEVINE | Mozart's Piano Concerto No. 23, with Leon Fleisher; Mahler's Symphony No. 6 | 8:30 pm | Tanglewood Music Center, Koussevitzky Music Shed, 297 West St, Lenox | $9-$89 | 888.266.1200

SATURDAY 18

BOSTON POPS ORCHESTRA CONDUCTED BY JOHN WILLIAMS | "Film Night at Tanglewood": Williams's film scores from *Superman*, *Harry Potter*, and more, with Frank Langella | 8:30 pm | Tanglewood Music Center, Koussevitzky Music Shed, 297 West St, Lenox | $21-$115 | 888.266.1200
BOSTON SYMPHONY ORCHESTRA CONDUCTED BY JAMES LEVINE | Mozart program: Symphonies Nos. 39, 40, and 41 [*Jupiter*] | Sat 10:30 am [open rehearsal]; Sun 2:30 pm [performance] | Tanglewood Music Center, Koussevitzky Music Shed, 297 West St, Lenox | $17 [rehearsal]; $19-$99 [performance] | 888.266.1200
MERCURY ORCHESTRA CONDUCTED BY CHANNING YU | Mahler's Symphony No. 5; Richard Strauss's *Don Juan* | 8 pm | Sanders Theatre, 45 Quincy St, Cambridge | $20; $15 students, seniors | 617.496.2222

SUNDAY 19

ALASH ENSEMBLE | Throat singing of Tuva | 8 pm | Brown Hall, 30 Gainsborough St, Boston | $20 | 617.585.1260
MUSICIANS OF THE OLD POST ROAD | "Tribute to Haydn": works by Haydn, Beethoven, and Raynor Taylor | 4 pm | Longfellow National Historic Site, 105 Brattle St, Cambridge | Free | 617.876.4491
BOSTON SYMPHONY ORCHESTRA CONDUCTED BY JAMES LEVINE | See listing for Sat

MONDAY 20

TANGLEWOOD MUSIC CENTER ORCHESTRA | Works for chamber orchestra | 8 pm | Tanglewood Music Center, Ozawa Hall, 297 West St, Lenox | $11-$51 | 888.266.1200

TUESDAY 21

ELLEN POND | Works for organ by Bach, Buxtehude, and Reger | 12:15 pm | King's Chapel, 58 Tremont St, Boston | $3 requested donation | 617.523.1749
JOYCE PAINTER RICE | Works for organ by Gaspard Corette, Dietrich Buxtehude, J.S. Bach, Georg Böhm, Jan Bender, Alexandre Guilmant, Charles Tournemire, and Emma Lou Diemer | 8 pm | Old West Church, 131 Cambridge St, Boston | Free [donations accepted] | 617.739.1340

WEDNESDAY 22

BOSTON LANDMARKS ORCHESTRA CONDUCTED BY CHARLES ANSBACHER | Haydn's Cello Concerto No. 2, with Jacqueline Choi; Brahms's Symphony No. 1 | 7 pm | Hatch Memorial Shell, Charles River Esplanade, Mount Vernon St + Storrow Dr, Boston | Free | 617.520.2200
CECILE HASTIE AND JOHN FERGUSON | Works for soprano and piano by Tchaikovsky | 5:30 pm | Church of St. John the Evangelist, 35 Bowdoin St, Boston | Free | 617.227.5242
THOMAS HAMPSON AND CRAIG RUTENBERG | "All American Program": songs by Ives, Griffes, Carpenter, and Barber | 8 pm | Tanglewood Music Center, Ozawa Hall, 297 West St, Lenox | $17-$51 | 888.266.1200
YOUTH ORCHESTRA OF THE AMERICAS CONDUCTED BY CARLOS MIGUEL PRIETO | Schumann's Cello Concerto; Dvořák's Symphony No. 9 [*From the New World*]; works by Estacio and Revueltas | 7:30 pm | Jordan Hall, 30 Gainsborough St, Boston | Free | 617.585.1260

THURSDAY 23

CHŒUR D'ENFANTS ET JEUNE CHŒUR D'ÎLE DE FRANCE & JEUNE ORCHESTRE SYMPHONIQUE MAURICE-RAVEL CONDUCTED BY FRANCIS BARDOT | Gounod's *Messe solennelle de Sainte-Cécile*; Saint-Saëns's Symphony No. 3 [*Organ*], with Richard J. Clark | 7:30 pm | St. Cecilia Church, 18 Belvedere St, Boston | Free [donations accepted] | 617.536.4548
"AN EVENING OF JEWISH MUSIC AT THE CASTLE" | Gershwin's *Rhapsody in Blue* and works by Paul Ben-Haim, with pianists Boaz Sharon and Dror Sigura | 7 pm | Boston University, the Castle, 225 Bay State Road, Boston | Free [donations suggested] | 617.353.8995
NEW ENGLAND CONSERVATORY FESTIVAL YOUTH ORCHESTRA CONDUCTED BY AARON KULA | 7:30 pm | Jordan Hall, 30 Gainsborough St, Boston | Free | 617.585.1260

DANCE

Performance

THURSDAY 16

GROUPE ÉMILE DUBOIS | Jean-Claude Gallotta's *Des gens qui dansent* | Thurs-Fri 8 pm; Sat 2 + 8 pm; Sun 2 pm | Jacob's Pillow, Ted Shawn Theatre, 358 George Carter Rd, Becket | $58; $53 students, seniors | 413.243.0745
MISNOMER DANCE | Chris Elam's *Being Together* | 8 pm | Performing Arts Center at Concord Academy, 166 Main St, Concord | $15-$25 | 978.402.2339
LAURA PETERSON CHOREOGRAPHY | Peterson's *Forever* | 6:30 pm | Jacob's Pillow, Inside/Out Stage, 358 George Carter Rd, Becket | Free | 413.243.0745
DAVID ROUSSÈVE/REALITY | Roussève's *Saudade* | Thurs-Fri 8:15 pm; Sat 2:15 + 8:15 pm; Sun 5 pm | Jacob's Pillow, Doris Duke Studio Theatre, 358 George Carter Rd, Becket | $30; $33 students, seniors | 413.243.0745

FRIDAY 17

HEADLESS WHORSE DANCE | Robin Rappoport's *From Swords to Ploughshares* | 6:30 pm | Jacob's Pillow, Inside/Out Stage, 358 George Carter Rd, Becket | Free | 413.243.0745
GROUPE ÉMILE DUBOIS | See listing for Thurs
DAVID ROUSSÈVE/REALITY | See listing for Thurs

SATURDAY 18

"PRE-SKILLZ" DANCE BATTLES | Popping, b-boy/girl, locking, and freestyle dance battles, with fashion show, games, and BBQ | 2 pm–1 am | Brookline Academy of Dance, 136 Westbourne Terrace, Brookline | $10-$20 | 617.909.0936
GROUPE ÉMILE DUBOIS | See listing for Thurs
DAVID ROUSSÈVE/REALITY | See listing for Thurs

SUNDAY 19

GROUPE ÉMILE DUBOIS | See listing for Thurs
DAVID ROUSSÈVE/REALITY | See listing for Thurs

WEDNESDAY 22

MERCE CUNNINGHAM DANCE COMPANY | 90th-birthday-celebration retrospective of masterworks: *Sounddance*, CRWDSPCR, and *eyeSpace* | Wed-Thurs 8 pm | Jacob's Pillow, Ted Shawn Theatre, 358 George Carter Rd, Becket | $53; $58 students, seniors | 413.243.0745
JASON SAMUELS SMITH AND A.C.G.I. | Tap performance | Wed-Thurs 8:15 pm | Jacob's Pillow, Doris Duke Studio Theatre, 358 George Carter Rd, Becket | $30; $33 students, seniors | 413.243.0745

THURSDAY 23

JOSÉ MATEO BALLET THEATRE | Vignette performances followed by an outdoor film screening | 6:30 pm | José Mateo Ballet Theatre Parking Lot, Old Cambridge Baptist Church, 400 Harvard St, Cambridge | Free | 617.349.4380
DAVID PARKER & THE BANG GROUP | 10th-anniversary celebration at Summer Stages Dance | 8 pm | Performing Arts Center at Concord Academy, 166 Main St, Concord | $15-$25 | 978.402.2339
JASON SAMUELS SMITH AND A.C.G.I. | See listing for Wed
MERCE CUNNINGHAM DANCE COMPANY | See listing for Wed

READINGS

THURSDAY 16

JULIE GLASS AND GALT NIEDERHOFFER | *I See You Everywhere* and *The Romantics* | 7 pm | Newtonville Books, 296 Walnut St, Newtonville | Free | 617.244.6619
KRISTIN WEIDENBACH | *Rock Star: The Story of Reg Sprigg* | 7 pm | Harvard Coop Bookstore, 1400 Mass Ave, Cambridge | Free | 617.499.2000

FRIDAY 17

LONE FRANK | *Mindfield: How Brain Science Is Changing Our World* | 7 pm | Harvard Coop Bookstore, 1400 Mass Ave, Cambridge | Free | 617.499.2000
SIR JOHN HARGRAVE | *Mischief Maker's Manual* | 1:30 pm | Barnes & Noble Prudential Center, 800 Boylston St, Boston | Free | 617.247.6959
MICHAEL LANG | *The Road to Woodstock* | 7 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660
LAUREN MACKLER | *Solemate* | 1 pm | Borders Downtown Crossing, 10-24 School St, Boston | Free | 617.557.7188

SATURDAY 18

GEORGE S. McGOVERN | *Abraham Lincoln* | 4 pm | Harvard Book Store, 1256 Mass Ave, Cambridge | Free | 617.661.1515

SUNDAY 19

M.E. ROCHE | *Mystery at Marian Manor* | 2 pm | Harvard Coop Bookstore, 1400 Mass Ave, Cambridge | Free | 617.499.2000

TUESDAY 21

DICK LEHR | *The Fence: A Police Cover-Up Along Boston's Racial Divide* | 7 pm | Newton Free Library, 330 Homer St, Newton | Free | 617.796.1360
JACK McLEAN | *Loon: A Marine Story* | 7 pm | Porter Square Books, Porter Square Shopping Center, Cambridge | Free | 617.491.2220
SMALL ANIMAL PROJECT READING SERIES | With David Blair, David Riverd, and Sam Witt | 8 pm | Outpost 186, 186 Hampshire St, Cambridge | Free [open donation] | 617.876.0860
DAVID UPDIKE | *Old Girlfriends: Stories* | 7 pm | Harvard Book Store, 1256 Mass Ave, Cambridge | Free | 617.661.1515

THURSDAY 23

JOHN HOUGH | *Seen the Glory* | 7 pm | Porter Square Books, Porter Square Shopping Center, Cambridge | Free | 617.491.2220
PATRICK RADDEN KEEFE | *The Snakehead: An Epic Tale of the Chinatown Underworld and the American Dream* | 7 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660
MYSTERY BEACH READS | Readings from mystery authors with Hank Phillippi Ryan, Clea Simon, Toni L.P. Kelner, Sheila Connolly, and Rosemary Harris | 7 pm | Wellesley Booksmith, 82 Central St, Wellesley | Free | 781.431.1160
KAMRAN PASHA | *Mother of the Believers* | 5:30 pm | Democracy Center, 45 Mount Auburn St, Cambridge | Free | 617.492.8855
DUSTIN PEDROIA | *Born To Play: My Life in the Game* | 5 pm | Barnes & Noble Prudential Center, 800 Boylston St, Boston | Free | 617.247.6959
J. COURTNEY SULLIVAN | *Commencement* | 7 pm | Harvard Book Store, 1256 Mass Ave, Cambridge | Free | 617.661.1515

TALKS

THURSDAY 16

"INTERNATIONAL ETIQUETTE AND ETHICS — COMPANY MEMBERS' RIGHTS AND RESPONSIBILITIES" | Dance lecture with Tommy Neblett | 7 pm | Boston Conservatory, Concert Room, 8 the Fenway, Boston | Free | 617.536.6340
"LIFE'S A NICHE" | With Luke Mahler | 5-8 pm | Harvard Museum of Natural History, 26 Oxford St, Cambridge | Free with museum admission | 617.495.3045

FRIDAY 17

COLIN LYNCH AND JOHN GERTSEN | "Talking Taste" | 6:30 pm | Institute of Contemporary Art, Putnam Investments Plaza, 100 Northern Ave, Boston | Free | 617.478.3100
"THIS WEEK AT TANGLEWOOD: MOZART AND MAHLER" | 7:15 pm | Tanglewood Music Center, Koussevitzky Music Shed, 297 West St, Lenox | Free with concert ticket | 888.266.1200

SATURDAY 18

"FLOATING MEMORIES: ARTIST TALK" | With Su-Mei Tsi and Pieranna Cavalchini | 1:30 pm | Isabella Stewart Gardner Museum, 280 the Fenway, Boston | Free with museum admission | 617.566.1401
"MODERN VISIONS FROM THE BUSCH-RESINGER MUSEUM COLLECTION" | With assistant curator Laura Muir | 11 am | Harvard Art Museum, 485 Broadway, Cambridge | Free | 617.495.9400
"PEOPLE WHO DANCE" | With Jean-Claude Gallotta | 4 pm | Jacob's Pillow, Blake's Barn, 358 George Carter Rd, Becket | Free | 413.243.0745

TUESDAY 21

"EXPANDING ACCESS TO BOOKS: IMPLICATIONS OF THE GOOGLE BOOKS SETTLEMENT AGREEMENT" | Panel discussion with Daniel Clancy, John Palfrey, Ann Wolpert, and Hal Abelson | 6 pm | Boston Public Library, Courtyard, Copley Square, Boston | Free | 617.536.5400

WEDNESDAY 22

"THE ART OF MERCE CUNNINGHAM" | With Joseph Thompson and David Vaughan | 5 pm | Jacob's Pillow, Blake's

Barn, 358 George Carter Rd, Becket | Free | 413.243.0745
"INTERNATIONAL AID TO PALESTINIANS: HELPFUL OR OPPRESSIVE" | With Nora Lester Murad | Noon-1:30 pm | Community Change, Inc., Room 603, 14 Beacon St, Boston | $5 | 617.523.0555
"SUMMER DANCE DIALOGUES" | With Glory van Scott | 7 pm | Boston Conservatory, Concert Room, 8 the Fenway, Boston | Free | 617.536.6340

THURSDAY 23
"STOTT PILATES – LICENSE AND PRACTICE" | Dance lecture with Donna Silva | 7 pm | Boston Conservatory, Concert Room, 8 the Fenway, Boston | Free | 617.536.6340

EVENTS

THURSDAY 16
ANGELS OF AUSTRIA | Documentary about holocaust survivors returning to Austria, with director Judy C. Faust | 7:30 pm | Regent Theatre, 7 Medford St, Arlington | $8-$10 | 781.646.4849
"AT HOME IN UTOPIA – THEN AND NOW" | Evening focusing on the relationship between affordable cooperative housing and movement building, with screening of *At Home in Utopia*, panel discussion, reception, and raffle | 6:30 pm | Boston Public Library Connolly Branch, 433 Centre St, Jamaica Plain | Free | 617.522.1960
FOREST HILLS LANTERN FESTIVAL | 11th annual festival with music by Ron Murphy, taiko drummers, and students from the Showa Institute | 6-9 pm | Forest Hills Cemetery, 95 Forest Hills Ave, Jamaica Plain | Free | 617.524.0128
DREAMGIRLS | Outdoor film showing | Dusk [about 8 pm] | Seven Hills Park, Buena Vista + Meacham Rds, Davis Square, Somerville | Free | www.somervillema.gov
"GARDNER AFTER HOURS" | This month's theme is "Legends," with live music and art, gallery tours and talks, cocktails, and refreshments; After-Hours Plus performance is by Beat Clap | 5:30-9:30 pm | Isabella Stewart Gardner Museum, 280 the Fenway, Boston | $5-$12 | 617.566.1401
SAMPLE THE ARTS | Paintings by June Krinsky-Rudder, live music by Marie Alessandro and Miguel Vergas with the Border Street Dancers, dancing, and refreshments | 7-9 pm | 80 Border St Cultural Exchange, 80 Border St, East Boston | Free | 617.599.0383

FRIDAY 17
ARTBEAT | The theme of this year's festival is "Somerville . . . of the future," with live music, performance art, craft vendors, dance, theatre, food, and more | Fri-Sat | Davis Square, Somerville | Free | www.somervilleartscouncil.org
FESTIVAL BETANCES 2009 | 36th annual Latino community arts festival, with live music and dance, family events, traditional foods, handcrafts, and vendors | Fri-Sun | Plaza Betances, 100 West Dedham St, Boston | Free | 617.927.1717
MFA SUMMER FRIDAYS | Art, live music by DJ Deja, and cash bar | 5:30-9:30 pm | Museum of Fine Arts, 465 Huntington Ave, Boston | Free with museum admission | 617.369.3300
SURF'S UP! | Surf lessons, sand castles, music and dance, summer food, and cash bar | 4-10 pm | Peabody Essex Museum, East India Square, Salem | $10 | 978.745.9500

SATURDAY 18
LABYRINTH | 6:30 pm | Puppet Showplace Theatre, 32 Station Street, Brookline | Free [$10-$20 suggestion donation] | 617.731.6400
ARTBEAT | See listing or Fri
FESTIVAL BETANCES 2009 | See listing for Fri

SUNDAY 19
ANTIQUE AUTO SHOW | More than 200 classic and antique autos, trucks, and motorcycles | 8 am-2 pm | Codman Estate, 34 Codman Rd, Lincoln | $10 | 617.277.3957
COMMUNITY BOATING OPEN HOUSE | Complimentary orientation, rigging classes, and shore schools, with light refreshments | 11 am-1 pm | Community Boating Boathouse on the Esplanade, 21 David G. Mugar Way, Boston | Free | 617.523.1038
"DR. SKETCHY'S ANTI-ART SCHOOL BURLESQUE LIFE DRAWING SESSION" | With Devilicia D'Amour | 2:30 pm | Great Scott, 1222 Comm Ave, Allston | $8 | www.truthserum.org
FESTIVAL BETANCES 2009 | See listing for Fri

WEDNESDAY 22
"ARTS ON THE ARCADE" | Craft, goods, and jewelry vendors, artwork, farmers' market, and live music by Erin Lyder | 11 am-3 pm | City Hall Plaza Arcade, Cambridge + Court Sts, Boston | Free | 617.635.3911 or www.cityofboston.gov/arts
JULY WINEDOWN | Book club mixer with wine | 7 pm | Harvard Book Store, 1256 Mass Ave, Cambridge | Free | 617.661.1515
PROVINCETOWN ROCKS: THE FESTIVAL! | Five nights of live music, comedy, and burlesque on 15 stages | July 22-26 | Locations around Provincetown | $200 [festival pass]; $50 [day pass]; $25 [single show] | ptownmusicfest.com

THURSDAY 23
PEE WEE'S BIG ADVENTURE | Outdoor film showing | Dusk [about 8 pm] | Seven Hills Park, Buena Vista + Meacham Rds, Davis Square, Somerville | Free | www.somervillema.gov
PLEASURE GARDENS | Live music by the Berklee Bluegrass Band, crafts, and free museum exploring | 5-8 pm | Isabella Stewart Gardner Museum, 280 the Fenway, Boston | Free | 617.566.1401
PROVINCETOWN ROCKS: THE FESTIVAL! | See listing for Wed

FAIRS

THURSDAY 16
BELMONT FARMERS' MARKET | 2-6:30 pm | Belmont Center Municipal Parking Lot, Cross St + Channing Rd, Belmont | Free | 617.484.0170
BOWDOIN SQUARE FARMERS' MARKET | 3-7 pm | Bowdoin Street Health Center, 230 Bowdoin St, Dorchester | Free | 781.893.8222
BROOKLINE FARMERS' MARKET | 1:30 pm-dusk | Centre Street parking lot, near Beacon + Centre Sts, Coolidge Corner, Brookline | Free | 617.566.8005
CODMAN SQUARE FARMERS' MARKET | 1-6 pm | Codman Square Health Center, 637 Washington St, Dorchester | Free | 781.893.8222
DUDLEY TOWN COMMON FARMERS' MARKET | Thurs + Tues 3-7 pm | Dudley Town Common, Dudley St + Blue Hill Ave, Roxbury | Free | 617.442.1322 x 13
EAST BOSTON FARMER'S MARKET | Thurs 3-7 pm | Central Square at Meridian, Bennington + Border Sts, East Boston | Free | http://www.mass.gov/agr/massgrown/farmers_markets.htm
KENDALL SQUARE FARMERS' MARKET | 11 am-2:30 pm | 500 Kendall St, Kendall Square, Cambridge | Free | 617.225.2440
MALDEN FARMERS' MARKET | 10 am-6 pm | Heritage Apartments parking lot, 195 Pleasant St, Malden | Free | 781.321.3485
MEDFORD FARMERS' MARKET | Noon-7 pm | Riverside Ave + River St, Medford Square | Free | 781.874.9473
MISSION HILL FARMERS' MARKET | 11 am-6 pm | Huntington Ave + Tremont St, Brigham Circle, Roxbury Crossing | Free | 617.427.7399
PRUDENTIAL CENTER FARMER'S MARKET | 11 am-6 pm | Prudential Center, 800 Boylston St entrance, Boston | Free | www.mass.gov/agr/massgrown/farmers_markets.htm
REVERE BEACH FARMERS' MARKET | Noon-6 pm | William G. Reinstein Bandstand, Revere Beach | Free | 781.485.6156

FRIDAY 17
ALLSTON FARMERS' MARKET | 3-7 pm | Parking lot at North Harvard St + Western Ave [south of the Harvard football stadium], Lower Allston | Free | 617.495.8052
CHARLES SQUARE FARMERS' MARKET | Fri noon-6 pm; Sun 10 am-3 pm | Charles Hotel Courtyard, 1 Bennett St, Harvard Square, Cambridge | Free | 508.446.5806
COPLEY SQUARE FARMERS' MARKET | Fri + Tues 11 am-5 pm | Copley Square, along St James Ave + Dartmouth St, Boston | Free | 781.893.8222
PEABODY SQUARE FARMERS' MARKET | 3-7 pm | Odwin Learning Center, 1963 Dorchester Ave, Dorchester | Free | www.mass.gov/agr/massgrown/farmers_markets.htm
QUINCY FARMERS' MARKET | 11:30 am-5 pm | John Hancock Municipal parking lot [across from the Courthouse], Quincy | Free | 617.479.1601
SOUTH END FARMERS MARKET | 11:30 am-2:30 pm | Boston Medical Center Menino Pavilion, 840 Harrison Ave, Boston | Free | mass.gov/agr/massgrown/farmers_markets.htm

SATURDAY 18
BRAINTREE FARMERS' MARKET | 9 am-1 pm | Braintree Town Hall Mall, Washington St, Braintree | Free | sustainablebraintree.org/food
CAMBRIDGEPORT FARMERS' MARKET | 10 am-2 pm | Morse School parking lot, Magazine St + Memorial Dr, Cambridge | Free | 508.446.5806
FIELDS CORNER FARMERS' MARKET | 9 am-noon | Fields Corner Shopping Center parking lot, Park St, Dorchester | Free | 617.825.3486
JAMAICA PLAIN FARMERS' MARKET | Sat noon-3 pm; Tues Noon-5 pm | Bank of America parking lot, 315 Centre St, Jamaica Plain | Free | 508.867.7193
MATTAPAN FARMERS' MARKET | 10 am-4 pm | Church of the Holy Spirit parking lot, 525 River St, Mattapan | Free | 617.414.6878
ROSLINDALE FARMERS' MARKET | 9 am-1 pm | Adams Park, Washington St + Cummins Highway, Roslindale | Free | 617.327.4065
SOWA OPEN MARKET | Arts & crafts, design, antiques, and farmer's market | 10 am-5 pm | 540 Harrison Ave, Boston | Free admission and parking | www.sowaopenmarket.com
UNION SQUARE FARMERS' MARKET | 9 am-1 pm | Union Square Plaza, Somerville | Free | 781.893.8222

SUNDAY 19
STONY BROOK FARMERS' MARKET | 10 am-2 pm | Community Servings, 18 Marbury Terrace, Jamaica Plain | Free | www.mass.gov/agr/massgrown/farmers_markets.htm
CHARLES SQUARE FARMERS' MARKET | See listing for Fri

MONDAY 20
CENTRAL SQUARE FARMERS' MARKET | 11:30 am-5 pm | Parking Lot 5, Bishop Allen Drive + Norfolk St, Cambridge | Free | 781.893.8222
CITY HALL PLAZA FARMERS' MARKET | Mon + Wed 11 am-5 pm | City Hall Plaza, Cambridge St, Boston | Free | 781.893.8222
SOUTH BOSTON FARMERS' MARKET | 10 am-6 pm | West Broadway Municipal Front Parking Lot, 460 West Broadway, South Boston | Free | 617.464.5858

TUESDAY 21
DORCHESTER HOUSE FARMERS' MARKET | 11 am-2 pm | Dorchester House, 1353 Dorchester Ave, Dorchester | Free | 781.893.8222
HARVARD UNIVERSITY FARMERS' MARKET | 12:30-6 pm | Near Sanders Theatre, Kirkland + Oxford Sts, Cambridge | Free | 617.496.8052
NEWTON HIGHLANDS FARMERS' MARKET | 1:30-6 pm | Cold Spring Park, 1200 Beacon St, Newton Highlands | Free | 617.796.1525
COPLEY SQUARE FARMERS' MARKET | See listing for Fri
DUDLEY TOWN COMMON FARMERS' MARKET | See listing for Thurs
JAMAICA PLAIN FARMERS' MARKET | See listing for Sat

WEDNESDAY 22
ARLINGTON FARMERS' MARKET | 1-6:30 pm | Russell Common parking lot, behind Park Terrace, just off Route 60/Route 30, Arlington | Free | farmersmarketarlington.googlepages.com
CHARLESTOWN FARMERS' MARKET | 2-7 pm | Main + Austin Sts, Thompson Square, Charlestown | Free | 617.241.8866
DAVIS SQUARE FARMERS' MARKET | Noon-6 pm | Day + Herbert Streets Lot, Somerville | Free | 781.893.8222
CITY HALL PLAZA FARMERS' MARKET | See listing for Mon

THURSDAY 23
CODMAN SQUARE FARMERS' MARKET | See listing for previous Thurs
BELMONT FARMERS' MARKET | See listing for previous Thurs
BOWDOIN SQUARE FARMERS' MARKET | See listing for previous Thurs
BROOKLINE FARMERS' MARKET | See listing for previous Thurs
DUDLEY TOWN COMMON FARMERS' MARKET | See listing for previous Thurs
KENDALL SQUARE FARMERS' MARKET | See listing for previous Thurs
MALDEN FARMERS' MARKET | See listing for previous Thurs
MEDFORD FARMERS' MARKET | See listing for previous Thurs
MISSION HILL FARMERS' MARKET | See listing for previous Thurs
PRUDENTIAL CENTER FARMER'S MARKET | See listing for previous Thurs
REVERE BEACH FARMERS' MARKET | See listing for previous Thurs

GAY & LESBIAN

THURSDAY 16
QUEERAOKE | Dancing, singing, costumes, and Women's Dance Night with DJ Summer's Eve | 10 pm | Midway Café, 3896 Washington St, Jamaica Plain | $5 | 617.524.9038

FRIDAY 17
MÉNAGE À TROIS | With DJ Kim Kong | 9 pm | Milky Way Lounge, 284 Amory St, Jamaica Plain | $8 | www.dykenight.com
PURE: FRIDAYS | Lesbian dance party with hip-hop, house, and Top 40 music | 10 pm-2 am | Pearl Nightclub, 75 Warrenton St, Boston | $8 before midnight; $10 after | 617.542.4077

SATURDAY 18
GAY SATURDAYS @ EPIC | 10:30 pm | Roxy, 279 Tremont St, Boston | $10-$15 | 617.338.ROXY
WHITE PARTY | With music by DJ Casper | 9 pm | Club Lido, 1290 North Shore Rd, Revere | $10 | 781.479.9821 or 978.606.3634

SUNDAY 19
QUEER TANGO | 7-9 pm | Spontaneous Celebrations, 45 Danforth St, Jamaica Plain | $10 | 310.929.7023

MONDAY 20
DIRTY SEXY MONDAY | DSM Dives and DJ Susan Esthera host drag comedy show | 10 pm-2 am | Machine, 1254 Boylston St, Boston | $12 | 617.818.1929

TUESDAY 21
LALA @ ZUZU | Queer dance party with Tush, Benni E, and DJ Brandon Andrew | 10 pm | ZuZu, 472 Mass Ave, Cambridge | Free | www.truthserum.org
QUEER CIRCUS | Gay Twister, Horny Jeopardy, and dance-with-the-drag-queen contest hosted by Eileen Dover | 10 pm-2 am | Machine, 1254 Boylston St, Boston | $12 | 617.818.1929

WEDNESDAY 22
GIRL SPLASH | Lesbian beach, pool, and dance parties, yacht sails, clambakes, beach volleyball, whale-watching trips, dune tours, live music, and more | July 22-26 | Locations around Provincetown | Free-$25 | www.girl-splash.com
LATINO NIGHT | 9 pm | Rumor Nightclub, 100 Warrenton St, Boston | $10 | 617.422.0045

THURSDAY 23
GIRL SPLASH | See listing for Wed
QUEERAOKE | See listing for previous Thurs

BENEFITS

THURSDAY 16
PEACE AND HAPPINESS FOUNDATION AWARENESS EVENT AND SILENT AUCTION | Silent auction to benefit social and economic projects in Uganda, hosted by Erica Corsano and *Stuff Boston* | 6:30-10:30 pm | Vinalia Wine Bar, 102 Arch St, Boston | $15-$20 | 617.350.5555

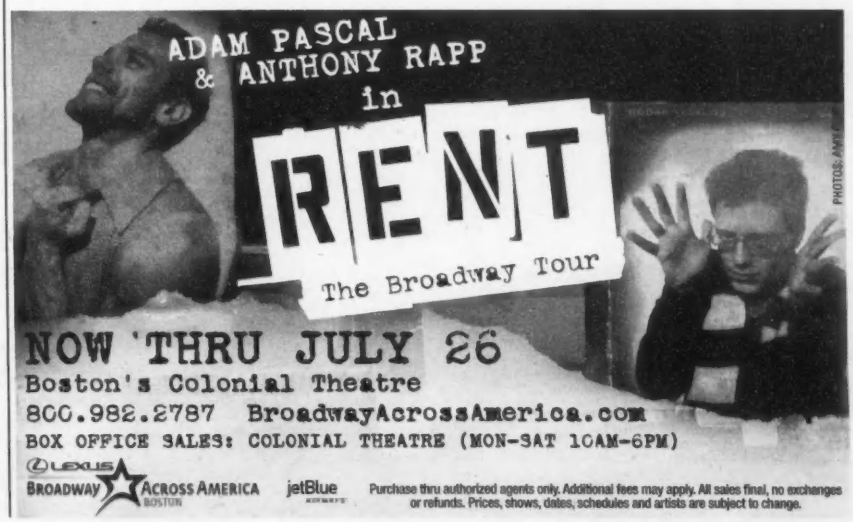
FRIDAY 17
PSYCHIC FAIRE TO BENEFIT HAMMOND CASTLE MUSEUM | With professional readers and gallery séances | Fri 7 pm; Sat-Sun 10 am-5 pm | Hammond Castle, 80 Hesperus Ave, Gloucester | $10-$30 | 978.283.7532
SWIM ACROSS AMERICA TO BENEFIT THE DANA-FARBER CANCER INSTITUTE | 22-mile relay swim, with teams raising money for charity | 7 am | Boston Harbor Hotel, Rowes Wharf, Boston | $1500 [teams]; free to watch | www.swimacrossamerica.org

SATURDAY 18
"FANTASY DAY AT FENWAY" TO BENEFIT JIMMY FUND | Baseball-related activities and entertainment with contests, a kid zone, tours, photo opportunities, and a skill zone for those who want to showcase their baseball talents | 9 am-5 pm | Fenway Park, 4 Yawkey Way, Boston | $50-$200 | 800.525.4669
FIREFIGHTER COOK-OFF TO BENEFIT BOSTON FIREFIGHTERS' LOCAL 718 BURN FOUNDATION | Cooking competition with 20 firefighter teams | 4-8 pm | Fenway Park, 4 Yawkey Way, Boston | $30 | 415.216.8494 or www.bffbf.org
PSYCHIC FAIRE TO BENEFIT HAMMOND CASTLE MUSEUM | See listing for Fri

SUNDAY 19
ACCESSPORTAMERICA MAYOR'S CUP REGATTA TO BENEFIT CITY STREET | Hawaiian outrigger canoe races with disabled participants, and awards ceremony | 9:30 am-1 pm | Charles River Esplanade, River Dock, Boston | Free | www.AccessPortAmerica.org
PSYCHIC FAIRE TO BENEFIT HAMMOND CASTLE MUSEUM | See listing for Fri

WEDNESDAY 22
"A CELEBRATION OF ROXBURY" COOKING CLASS TO BENEFIT DISCOVER ROXBURY | Learn to cook food from the American South, Caribbean, Latin America, Africa, and the Middle East | 6:30-9:30 pm | Haley House Bakery Café, 12 Dade St, Roxbury | $50 | 617.445.0900
FOLK FOR FUN(DING!) TO BENEFIT COMMUNITY CHANGE, INC. | With Patti DeRosa, Paul Marcus, and Don West | 7-9 pm | Cambridge Friends Meeting House, 5 Longfellow Park, Cambridge | $20 | 617.523.0555

THURSDAY 23
"BERRIES IN THE 'BURY' " HIGH TEA TO BENEFIT DISCOVER ROXBURY | 4-6 pm | Shirley-Eustis House, 33 Shirley St, Roxbury | $30 | 617.445.0900



MORE ART LISTINGS + "ATTRACTIONS" AT THEPHOENIX.COM

Art Listings

ANNE SIEMS'S *CONVERSATION* is part of "Butterflies & Other Stories" at Walker Contemporary, in the South End.

OPEN STUDIOS

NATICK ART WALK | With more than 35 participating galleries | July 16 | 5:30-8 pm | Locations throughout Natick | Free | www.fivecrows.com

GALLERIES

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment. Galleries are in Boston, except where indicated otherwise.

NEWBURY STREET/ BACK BAY

ACME FINE ART | 617.585.9551 | 38 Newbury St, #4 | Tues-Fri 11 am-5:30 pm; Sat 11 am-5 pm and by appointment | Through August 22: Lumberyard, Provincetown

ARDEN GALLERY | 617.247.0610 | 129 Newbury St | Mon-Sat 11 am-5:30 pm | Through July 29: John Stockwell and Denis Mickilowski

L'ATTITUDE GALLERY | 617.927.4400 | 218 Newbury St | Mon-Sat 10 am-6 pm; Sun noon-5 pm | Through July 29: "Textural Messaging"

BARBARA KRAKOW GALLERY | 617.262.4490 | 10 Newbury St | Tues-Sat 10 am-5:30 pm | Through July 31: Summer Group Show | "Print Publishers Spotlight: Lococo Fine Art"

BERENBERG GALLERY | 617.536.0800 | 4 Clarendon St | Tues-Sat 11 am-6 pm | Through July 18: "Group Show"

CHASE GALLERY | 617.859.7222 | 129 Newbury St | Mon-Sat 10 am-5:30 pm | Through July 31: Summer Group Show

COPLEY SOCIETY OF ART | 617.536.5049 | 158 Newbury St | Tues-Sat 11 am-6 pm; Sun noon-5 pm; Mon by appointment | Free admission [$10 for non-members at artist receptions] | July 23-August 20: Annie Heywood: "Simple Vision" | Reception July 23: 5:30-7:30 pm | Through July 18: Mary Hughes: "Spiral Series" | Through August 20: "CoSo Artists A to Z: Splash" | "Summer Members' Show: Shimmer"

EMMANUEL CHURCH | 617.347.8582 | 15 Newbury St | Wed Fri 11-5 pm; Sat-Sun 1-5 pm | Free | Ongoing: "Common Art"

JUDI ROTENBERG GALLERY | 617.437.1518 | 130 Newbury St | Tues-Sat 10 am-6 pm | July 16-August 29: "Popsicle"

KAJI ASO GALLERY | 617.247.1719 | 40 Saint Stephen St | Tues 7-9 pm; Sat 2-4 pm | Through August 6: "Tanabata: The Star Festival"

MILLER BLOCK GALLERY | 617.536.4650 | 38 Newbury St | Tues-Sat 11 am-6 pm or by appointment | Through August 1: "Economies of Scale: Group Show"

NEW ART ON NEWBURY | 617.905.9221 | 244 Newbury St | Tues-Thurs 11 am-6 pm; Fri-Sat 11 am-11 pm; Sun 11 am-6 pm | Ongoing: Minatsu Ariga

PANOPTICON GALLERY BOSTON | Hotel Commonwealth | 617.267.8929 | 502 Comm Ave | Tues-Fri 10 am-6 pm; Sat 11 am-5 pm | Through Sept 14: Bill Chapman, Jose Luis Villegas and Dr. Ernest C. Withers: "Baseball Faces" | Reception July 16: 5-7 pm

PUCKER GALLERY | 617.267.9473 | 171 Newbury St | Mon-Sat 10 am-5:30 pm; Sun 10:30 am-5 pm | Through Sept 7: "Hamada: Three Generations"

SOCIETY OF ARTS AND CRAFTS | 617.266.1810 | 175 Newbury St | Mon-Sat 10 am-6 pm; Sun noon-5 pm | Through July 25: "American Enamels"

TECH SUPERPOWERS, INC. | 617.267.9716 | 252 Newbury St | Mon-Fri 9 am-5 pm | Ongoing: Bill Calery: "Apple Computer: Beginnings"

THOMAS KINKADE NEWBURY STREET GALLERY | 866.639.2879 | 221 Newbury St | Mon-Sat 10 am-8 pm; Sun noon-6 pm | Features more than 100 limited-edition canvas lithographs by Thomas Kinkade

VICTORIA MUNROE FINE ART | 617.523.0661 | 179 Newbury St | Tues-Sat 10 am-5:30 pm | Through August 16: "New Work New Walls"

SOUTH END

ARS LIBRI | 617.357.4212 | 500 Harrison Ave | Mon-Fri 9 am-6 pm; Sat 11 am-5 pm | Permanent collection features rare and scholarly books in the fine arts | Through August 30: The Cartin Collection and Paul Laffoley

BOSTON CENTER FOR THE ARTS | Mills Gallery | 617.426.8835 | 539 Tremont St | Wed + Sun noon-5 pm; Thurs-Sat noon-9 pm | Through August 16: Larry Bamburg, Tory Fair, Sharon Harper, Tania Kitchell, Justine Kurland, and Christina Lei Rodriguez: "And the fair Moon rejoices: contemporary visionaries in the wake of Blake"

BOSTON SCULPTORS GALLERY | 617.482.7781 | 486 Harrison Ave | Wed-Sun noon-6 pm | Through August 7: "Transformers" | "Waterworks"

BROMFIELD GALLERY | 617.451.3605 | 450 Harrison Ave | Wed-Sat noon-5 pm | Through August 1: Jennifer Day: "Ocean and Air"

CARROLL AND SONS | 617.482.2477 | 450 Harrison Ave | Call for hours | Through August 22: Andrea Frank: "Ports and Ships"

HOWARD YEZERSKI GALLERY | 617.262.0550 | | 450 Harrison Ave, #201 | Tues-Sat 10 am-5:30 pm | Through August 18: Andrea Means, Steve Miller, and Gary Schneider: "Deviant Specimens"

KINGSTON GALLERY | 617.423.4113 | 450 Harrison Ave | Tues-Sat noon-5 pm | Through August 1: Catelin Mathers-Suter: "Naturally Man-Made" | Karen Menimno: "Confections of a Baroque Mind"

MOBIUS | 617.638.0020 | 725 Harrison Ave, Suite 1 | Call for hours | Through Oct 6: Joanne Rice: "The Human Cost of War"

SOPRAFINA GALLERY | 617.728.0770 | 55 Thayer St | Wed-Sat 11 am-5:30 pm or by appointment | Through August 8: Summer Salon Exhibition

SPACE 242 | www.space242.com | 242 East Berkeley St [second floor] | Fri 6:30-8 pm and by appointment | Through July 24: Veronica Hebard and Andy Fish: "Atomic Hearts and the Electrical Brain"

WALKER CONTEMPORARY | 617.695.0211 | 450 Harrison Ave | Wed-Sat noon-5:30 pm | July 10-31: Anne Siems: "Butterfly Flight & Other Stories" | Back room: Katrin Moller

DOWNTOWN

FORT POINT ARTS COMMUNITY GALLERY | 617.423.4299 | 300 Summer St | Mon-Wed, Fri 9 am-3:30 pm; Thurs 9 am-9 pm | Through August 14: "Considered Depth"

STUDIO SOTO | 617.461.7686 | 63 Melcher St | Thurs-Fri 6-9 pm; Sat 2-5 pm | Through July 19: Bob Raymond: "this: moment - missives from another world"

OTHER BOSTON NEIGHBORHOODS

DISTILLERY GALLERY | 617.566.1022 | 516 East Second St, South Boston | Daily 7 am-7 pm | Through August 16: Baphomet Brother, Greg Fournier, Morgan Harary, Mitchell Kehe, Isai Mencia, Sean Quinn, and Julian Wadsworth: "Crew Up a Screw Up"

80 BORDER STREET CULTURAL EXCHANGE | 617.568.1294 | 80 Border St, East Boston | Fri-Sat 2-6 pm and by appointment | Through July 31: Allison Buttiglieri, Myrtle Figueiredo, Johnny Forbes and Derin McWilliams | Karen Benoit and June Krinsky-Rudder | Reception July 16: 7-9 pm |

LAMONTAGNE GALLERY | 617.464.4640 | 555 East Second St, South Boston | Wed-Sat 11 am-6 pm; Tues by appointment | Through July 31: Langdon Craves: "Wives Tales" | Alex De Corte: "Casual Luxury"

CAMBRIDGE/ SOMERVILLE/ WATERTOWN

BRICKBOTTOM GALLERY | 617.776.3410 | 1 Fitchburg St, Somerville | Thurs-Sat noon-5 pm | Through August 15: "BIG"

CAMBRIDGE MULTICULTURAL ARTS CENTER | 617.577.1400 | 41 Second St, Cambridge | Mon-Fri: 10 am-6 pm | Through July 31: Roy DiTosti: "The North End Album" | Through August 3: Chung Chak: "The Boxes"

GALLERY 263 | 781.393.0000 | 263 Pearl St, Cambridge | Fri-Sat 12:30-6:30 pm or by appointment | Through August 1: "Re-Paint"; Juried Art Show

KATHRYN SCHULTZ GALLERY | Cambridge Art Association | 617.876.0246 | 25 Lowell St, Cambridge | Tues-Sat 10 am-5 pm | Through July 29: "New Members Show"

MEME GALLERY | 617.894.0492 | | 55 Norfolk St, Cambridge | Call for hours | Through July 18: "RevoltzDie"

NAVE GALLERY | 617.625.4823 | Clarendon Hill Presbyterian Church, 155 Powderhouse Blvd, Somerville | Fri 6-8 pm; Sat-Sun 1-5 pm | Through August 9: Rachel Cargiulo, Ted Ollier, John Pyper, and Liz Shepherd: "Physical Digital"

UNIVERSITY PLACE GALLERY | Cambridge Art Association | 617.876.0246 | 124 Mount Auburn St, Cambridge | Mon-Fri 9 am-6 pm; Sat 9 am-1 pm | Through Sept 1: "Art Fair"

ZUZU | 617.864.3278 | 474 Mass Ave, Cambridge | Call for hours | Through July 31: Kelly Davidson: "Rock 'n' Roll Parents"

MUSEUMS

DeCORDOVA SCULPTURE PARK + MUSEUM | 781.259.8355 | 51 Sandy Pond Rd, Lincoln | Tues-Sun 10 am-5 pm | Admission $12; $8 students, seniors, ages 6-12; free for ages under 6 | Through Sept 7: "The Old, Weird America: Folk Themes in Contemporary Art" | "Power Structures" | Through Sept 30: "Face-to-Face: Portraits from the Permanent Collection" | Ongoing: "American Vernacular" | "Pixnit: Folie que la nouveauté, 2008"

— **Sculpture Park** | Open daily dawn-dusk | Recent additions include "Crude," "Trojan Piggybank," "Rooster Rings," "Nam June Paik: Requiem for the 20th Century," "Putto 4 over 4"

INSTITUTE OF CONTEMPORARY ART | 617.478.3100 | 100 Northern Ave, Boston | Tues-Wed + Sat-Sun 10 am-5 pm; Thurs-Fri 10 am-9 pm | Admission $15; $10 students, seniors; free for ages under 17; free after 5 pm on "Target Free Thursday Nights" | Through August 16: Shepard Fairey: "Supply and Demand" | Through Oct 18: "Acting Out: Social Experiments in Video" | Through Oct 17, 2010: Charles LeDray

ISABELLA STEWART GARDNER MUSEUM | 617.566.1401 | 280 the Fenway, Boston | Tues-Sun 11 am-5 pm | Admission $12; $10 seniors; $5 students with ID; free for ages under 18 | Built in the style of a 15th-century Venetian palace, the museum houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works and highlights including works by Giotto, Rembrandt, Botticelli, Raphael, Titian, and Whistler | Free guided tours given Tues-Fri at 2:30 pm | July 16-Oct 18: Su-Mei Tsi: "Floating Memories" | Artist Talk July 18: 1:30 pm

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART | 413.664.4481 | 87 Marshall St, North Adams | Wed-Mon 11 am-5 pm | Admission $15; $11 students; $5 ages 6-16; free for ages five and under | Through Sept 7: Simon Starling: "The Nanjing Particles" | Matt Bua: "CRIBS" | Through Oct 31: Simon Starling: "The Nanjing Particles" | Anselm Kiefer | Through Jan 31: George Cochrane: "Long Time Gone" | Through Feb 28: "These Days: Elegies for Modern Times" | Through March 31: Guy Ben-Ner | Through April 15: "This is Killing Me" | Long-term Exhibits: Fransje Killaars: "Installation: Figures, Colors First" | Sol LeWitt: "A Wall Drawing Retrospective" | Ongoing: Christina Kubisch: "Clocktower Project" | Bruce Odland and Sam Auinger: "Harmonic Bridge" | Natalie Jeremijenko: "Tree Logic" | Don Grummer: "Primary Separation"

MUSEUM OF FINE ARTS | 617.267.9300 | 465 Huntington Ave, Boston | Sat-Tues 10 am-4:45 pm; Wed-Fri 10 am-9:45 pm | Admission $17; $15 students, seniors; free for ages 7-17 and under during non-school hours [otherwise $6.50]; free for ages 6 and under | Through August 16: "Titian, Tintoretto, Veronese: Rivals in Renaissance Venice" | Through August 30: Mad on Color: Paintings of Nineteenth-Century Venice" | Through Sept 7: "Celebrating Kyoto: Modern Arts from Boston's Sister City" | Sept 22: "Preserving History, Making History: The Museum of Fine Arts, Boston" | Through Oct 18: "A New and Native Beauty: The Art and Craft of Greene & Greene" | Through Nov 2: "Viva Mexico! Edward Weston and His Contemporaries" | "Vida y Drama: Modern Mexican Prints" | Through Nov 8: "Showa Sophistication: Japan in the 1930s" | Through Dec 31: "RSVP: Jim Lambie" | Through Feb 21: "Contemporary Outlook: Seeing Songs"

NORMAN ROCKWELL MUSEUM | 413.298.4100 | 9 Glendale Rd, Stockbridge | Mon-Fri 10 am-4 pm; Sat-Sun 10 am-5 pm | Admission $15; $10 students with ID; $13.50 seniors; free for ages 18 and under when accompanied by an adult | Rockwell's studio and the world's largest collection of his paintings | Ongoing: "The Art of Norman Rockwell" | "Norman Rockwell's 323 Saturday Evening Post Covers"

PEABODY ESSEX MUSEUM | 978.745.9500 | East India Square, 161 Essex St, Salem | Tues-Sun 10 am-5 pm | Admission $15; $13 seniors; $11 students; free for ages 16 and under | Through Sept 7: "The Golden Age of Dutch Seascapes" | Through Oct 4: Joni Sternbach: "Surfland" | Through Oct 17: "Rare Bird of Fashion: The Irreverent Iris Apfel" | Through Jan 1: "Perfect Imbalance: Exploring Chinese Aesthetics" | Through April 1: "ReVisions: Indian Artists Engaging Traditions" | Through May 1: "Trash Menagerie" | Through Dec 31, 2010: "Fish, Silk, Tea, Kimono: Cultivating an Image of China" | Ongoing: "All of My Life: Contemporary Works by Native American Artists" | "Auspicious Wishes and Natural Beauty in Korean Art" | "Intersections: Native American Art in a New Light" | "Of Gods and Mortals: Traditional Art from India" | "Yin Yu Tang: Huang family ancestral home"

PEABODY MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY | 617.496.1027 | 11 Divinity Ave, Cambridge | Mon-Sun 9 am-5 pm | $9; $7 students, seniors; $6 ages 18 and under; free for ages 3 and under; free Sun 9 am-noon; Wed 3-5 pm | Through Sept 8: Guy Tillim: "Avenue Patrice Lumumba" | Through Jan 30: "Digging Veritas: The Archaeology and History of the Indian College and Student Life at Colonial Harvard" | Through April 30, 2010: "Masked Festivals of Canton Bo, Southwest Ivory Coast" | Through Dec 31, 2010: "Storied Walls: Murals of the Americas" | Ongoing: "Wiyohpiyata: Lakota Images of the Contested West" | "Encounters with the Americas" | "Day of the Dead" | "Change & Community: Hall of the North American Indian" | "Pacific Islands Hall"

WADSWORTH ATHENEUM | 860.278.2670 | 600 Main St, Hartford, CT | Wed-Fri 11 am-5 pm; Sat-Sun 10 am-5 pm | Admission $10; $8 seniors; $5 students; free for ages 12 and under; $5 first Thurs after 5 pm | Through August 2: "The Ballets Russes and Western Couture" | Through Oct 18: "Faith and Fortune: Five Centuries of European Masterworks"

WORCESTER ART MUSEUM | 508.799.4406 | 55 Salisbury St, Worcester | Wed-Fri + Sun 11 am-5 pm; Sat 10 am-5 pm; third Thurs 11 am-8 pm | Admission $10; $8 seniors, students with ID; free for ages 17 and under; free admission Sat 10 am-noon | Through Oct 18: "Printmaking Methods: Relief" | Through Sept 20: Nathan Hale and Major André: "Spies Like Us!" | David John Attyah and S.A. Bachman: "Wall at WAM: Actions Speak, THINK AGAIN" | Through Oct 11: Rona Pondick: "The Metamorphosis of an Object"

SCHOOLS & UNIVERSITIES

HARVARD UNIVERSITY | Cambridge

— **Harvard Art Museum** | 617.495.9400 | 485 Broadway | Mon-Sat 10 am-5 pm; Sun 1-5 pm | Through August 2: "Sacred Sites: 19th Century Photographs of Jerusalem" | Through August 30: "19th-Century French Portrait Drawings" | Ongoing: "Re-View" [overview of works from the Museum as well as the Busch-Reisinger and Fogg Art Museums, currently closed for renovations]

— **Houghton Library** | 617.495.2509 | Harvard Yard near Mass Ave + Quincy St | Mon-Fri 9 am-5 pm; Sat 9 am-1 pm | Through August 1: José García Villa: "The Poet Doveglion" | Through August 8: "Ever Westward: Sir Arthur Conan Doyle and American Culture" | Through August 21: "This Great Voice that Shakes the World: Tennyson's *Idylls of the King*"

— **Pusey Library** | 617.495.2509 | Harvard Yard near Mass Ave + Quincy St | Mon-Fri 10 am-4 pm | Through August 28: "Diaghilev's Ballets Russes, 1909-1929: Twenty Years That Changed the World of Art"

— **Schlesinger Library** | 617.495.8647 | 10 Garden St | Mon-Tues + Fri 9:30 am-5 pm; Wed-Thurs 9:30 am-10 pm; Sat 10 am-4 pm | Through October 2: "Women of Spirit: Religion, Voice, and Social Justice"

MASSACHUSETTS COLLEGE OF ART AND DESIGN | 617.232.1555 | Tower Bldg, 621 Huntington Ave, Boston

— **President's Gallery** | 617.879.7333 | Mon-Fri 9 am-5 pm | July 20-Sept 17: Frederic Whitaker and Eileen Monaghan Whitaker: "Translucent Visions - A Retrospective in Watercolor"

— **Sandra and David Bakalar Gallery** | 617.879.7333 | Mon-Tues + Thurs-Fri: 10 am-6 pm; Wed 10 am-8 pm; Sat 11 am-5 pm | July 17-29: "The Midway Show": MFA Candidates' Midway Exhibition | Reception July 28: 6-8 pm

MASSACHUSETTS INSTITUTE OF TECHNOLOGY | Cambridge

— **Mark Epstein Innovation Gallery** | 617.253.4444 | 265 Mass Ave | Mon-Fri 9:30 am-5 pm | Through Sept 13: Shada/Jahn: "Hollowed" | J. Meejin Yoon: "Low Rez/Hi Fi" | "Connections" | Ongoing: "MIT and the Sea: Pioneers in Ocean Exploration" | "Klein Side Scan Sonar: A World Leader in Ocean Engineering" |

— **MIT Museum** | 617.253.4444 | 265 Mass Ave | Daily 10 am-5 pm | Admission $7.50; $3 for seniors, students, and ages 5-18 | Through Sept 27: "Félix Candela: Builder, Engineer, Structural Artist" | Ongoing: "Mind and Hand: The Making of MIT Scientists and Engineers" | "Robots and Beyond: Exploring Artificial Intelligence at MIT" | "Holography: The Light Fantastic" | "Gestural Engineering: The Sculpture of Arthur Ganson" | "Flashes of Inspiration: The Work of Harold Edgerton" | "Learning Lab: The Cell"

MONTSERRAT COLLEGE OF ART GALLERY | 978.922.8222 | 23 Essex St, Beverly | Mon-Wed + Fri 10 am-5 pm; Thurs 10 am-8 pm; Sat noon-5 pm | Through July 24: "Salt of the Earth: New Art Collective 2009"

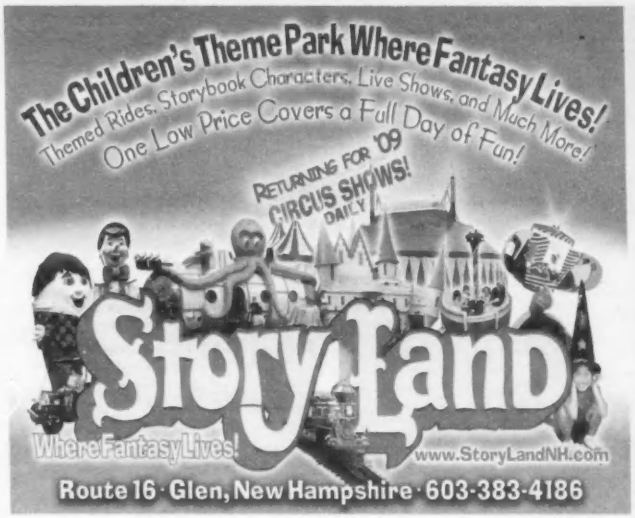
NEW ENGLAND INSTITUTE OF ART | 617.739.1700 | 10 Brookline Place West, Brookline | Mon-Thurs 8:30 am-8 pm; Fri 8:30 am-5 pm; Sat 9 am-3 pm | Through July 20: Stefanie Klavens: "Celluloid Dreams: America's Vanishing Movie Palaces & Drive-In Theatres"

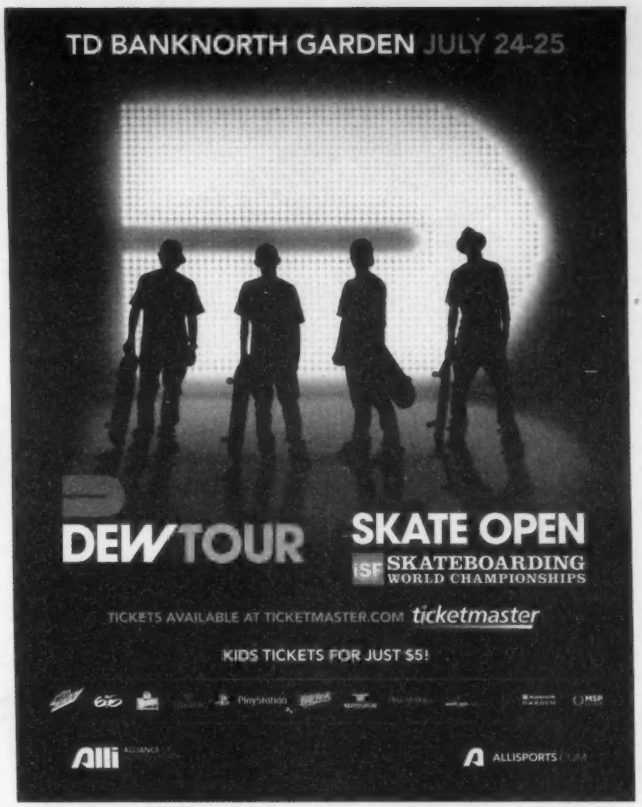
NEW ENGLAND SCHOOL OF PHOTOGRAPHY | Gallery One | 617.437.1868 | 537 Comm Ave, Boston | Mon-Fri 9 am-5 pm | Through August 31: NESOP Graduation Show

RHODE ISLAND SCHOOL OF DESIGN | Museum of Art | 401.454.6500 | 224 Benefit St, Providence, RI | Tues-Sun 10 am-5 pm | Admission $8; $5 seniors; $3 students, ages 5-18 | Though August 23: Carl Ostendarp: "Pulled Up" | Ongoing: Paul Morrison: "Exine" | "Subject to Change: Art and Design from the Twentieth Century" | Jonathan Bonner: Site-Specific Installation | "A Grand Gallery: European Paintings from the Permanent Collection" | "Rethinking the Romans: New Views of Ancient Sculpture" | "The birds and the bees and the flowers and the trees: Flora and Fauna in Ceramic Design and Decoration" | "The Japanese Tradition in Studio Pottery"

TUFTS UNIVERSITY | Art Gallery | 617.627.3518 | 40R Talbot Ave, Medford | Tues-Wed + Fri-Sun 11 am-5 pm; Thurs 11 am-8 pm | Through July 19: "Pittsfield Art Show Invitational" | Through August 2: Sixth Annual Juried Summer Exhibition | "An Artist's Sense of Place: The Watercolors of Gertrude Brain Bourne"

WELLESLEY COLLEGE | Davis Museum and Cultural Center | 781.283.2051 | 106 Central St, Wellesley | Mon-Fri 8:15 am-7 pm; Sat-Sun noon-5 pm | Ongoing: Kiki Smith: "The Artist-As-Curator" | "American Art" | "Stories, Ideals, Beliefs" | "Perceiving Space in Art"





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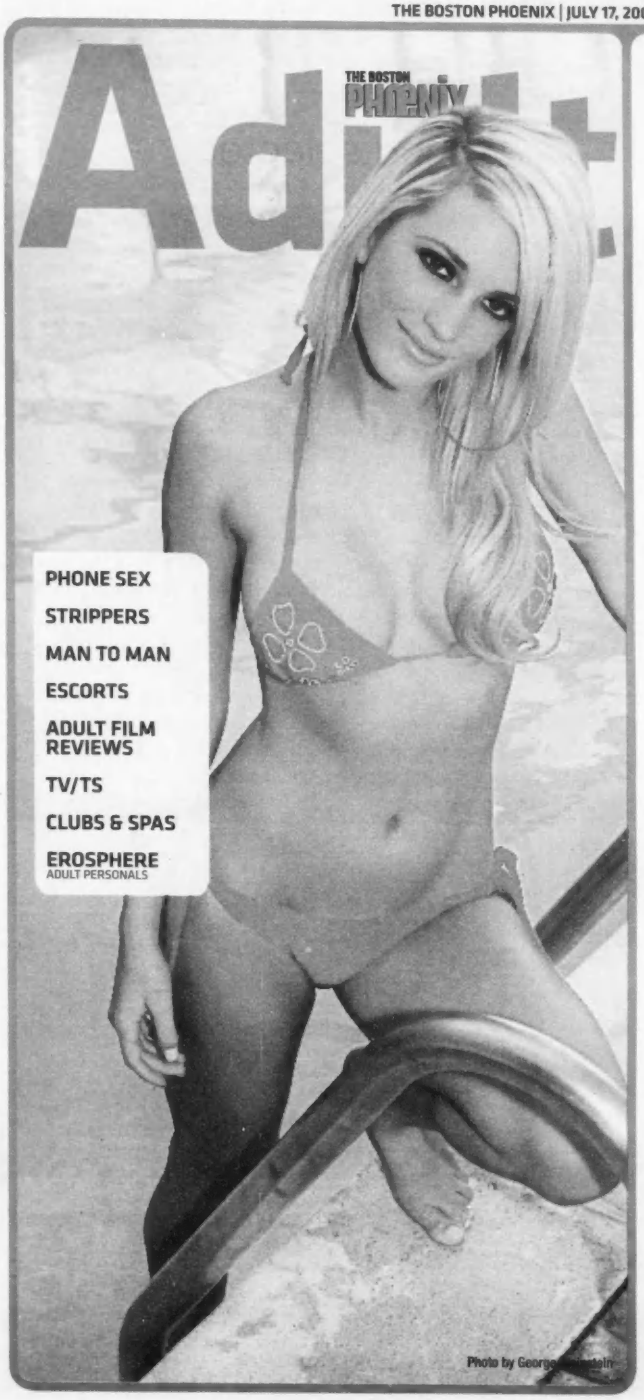

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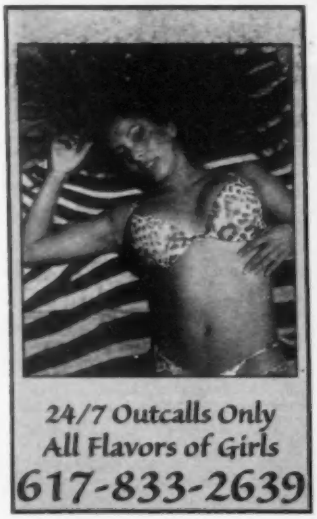

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Dear Miss Adventure,
I am thinking of trying a little bondage photography, do you have any advice for me?

- Caught on Film in Cohasset

Dear COFIC,
Miss Adventure would love to answer your question, but she is usually on the other side of the lens (and knots) for bondage shoots, or maybe you haven't noticed the Adult covers. So we asked our resident bondage photography expert, the kinky-camera eyed Dick O'Brien of DOB Models, who exposes lots of artfully tied-up gals and guys for professional fetish videos, for his view. He advises thus, "The first thing that comes to mind with bondage photography would be the safety factor. The person doing the binding needs to know how to secure the model so his/her circulation isn't cut off. Gags should not be so tight as to affect breathing. I would suggest that he/she observe an experienced person tie his model and learn some bondage basics. Most importantly never leave a bound person unattended." Check out DOB Models at www.myspace.com/dobmodels. And stick that in your Hasselblad and develop it! Good luck.

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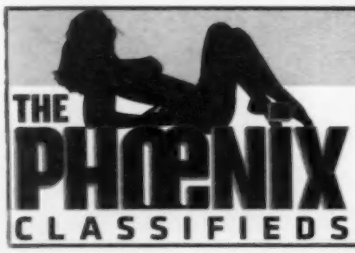

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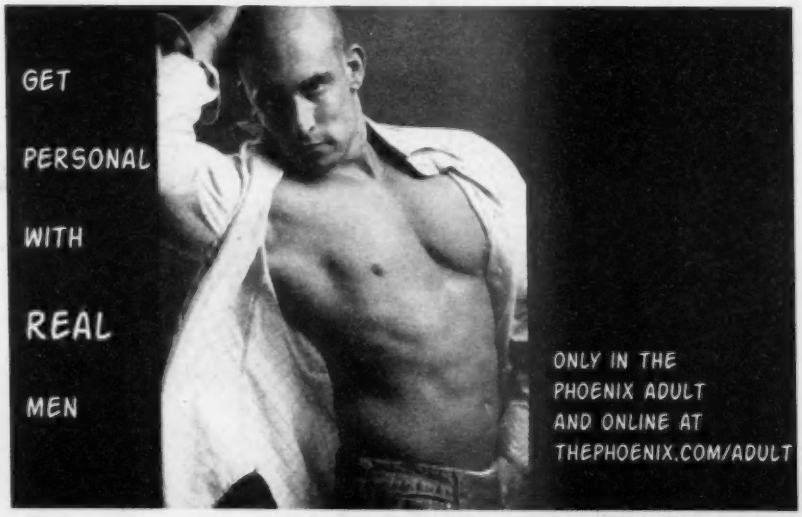

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"JENNA'S PROVOCATEUR" ***
PRODUCED BY JIM [illegible] AT WWW.CLUBJENNA.COM
DIRECTED BY [illegible] JAMESON**

Set in 6 erotic and luscious acts, Jenna Jameson delivers a beautiful film that matches her vision: Couture Porn. Each act includes an opening display of actresses as they tease us, caressing their curves and moving the lush fabrics of their costumes to give us just a peek at their pink. Act I takes us from drinking in the beauty of McKenzie Lee to watching her take it all in, culminated in DP she truly enjoys. Act II showcases the buxom Sophia Rossi who first seduces us, then rides her own seat of pleasure and ultimately hunky Evan Stone, who enjoys his hard work which leads to one fantastic pop. In Act III, Jesse Capelli's sultry eyes draw us into a scene where she first rides a mechanical bull, then the sweet fingers and sturdy strap-on of her juicy costar. Act IV and Act V may offer the most conventional scenarios, but they certainly excite as blonde sirens Ashton Moore and Krystal Steele explore every aspect of their co-stars until they take every last drop on those perfect pouts. In the final Act, newcomer Chanel St. James is taken by, to our surprise, Mckenzie Lee, who gives as she got in the first act. Surprisingly as each scene changes, Jenna appears, almost as if she's watching us as we look upon her fantasies. With the look of a big budget production and the feel of a music video directed by Russell Mulcahy (Bonnie Tyler's "Total Eclipse of the Heart"), the film's sets rival the beauty of the stars. The women featured don gorgeous garments and their countenances radiate from exquisite makeup artistry, but there's no doubt that the decoration is only an accent to their stunning features. Even as they're ravaged, each woman remains a goddess.

BROUGHT TO YOU BY TAWDRY HEPBURN

**"BEAR CLUB FOR MEN" ***½
PRODUCED BY PACIFIC SUN,
DIRECTED BY PAUL BARRESI**

The "Bear Club for Men" is the place for bears to join in as members and cum out with a grin. At first, Josh West relaxes after work with a big, hot, beefy Latino – Roman Anthony. As Roman lays in the modern lounge, he awaits as Josh comes in, gets stripped of his corporate suit, and spends little time before giving of his cock to get down to some real business! Next, Dr. Mark Slade meets his sexy stallion, Park Wiley, who gives a warm welcome wearing nothing but a [illegible]. It's just what the doctor ordered: raw, steamy sex! After this, [illegible] Press has got a special order with a dominating dude, Freddie Resik. Both give all they got in their hot leather [illegible] these guys are real hot and ready for hard core action! [illegible] Scott enters wearing a tux after having dropped his wife off at a dinner party. He's ready for bear Anthony [illegible] who's waiting for him in the other room. They don't waste any time getting down & dirty with each other. Upon [illegible] Anthony asks, "Are you ready for my nut?", and Leos replies, "Oh yeah…" All in all, if you're into bears, then this high quality film will bring you all the action that you've been longing for.

"BARELY LEGAL: VIRGIN STORIES" *
PRODUCED BY HUSTLER
DIRECTED BY WILL RYDER**

These girls tell us their 'virgin stories' and show how good they are at [illegible] sex now. Michelle Avanti starts us off with her story: she went to the dance, followed by an after party with her hot date that pounded her on a pool table! Next, cute Cali Cassidy comes in dressed in pink, blonde pony tails, and tells us about her first time with a boyfriend who was also a virgin. At a party, they got a room, she got all wet as he 'broke her in' with his massive member. After this, Honey Dejour talks about getting fucked as she gets off the school bus and into a guy's car for a wild ride! Complete with braces, this school girl tells all, and then shows us how good she can fuck. Veronica Vixen then explains how she ditched study hall to go have sex with her boyfriend. They go to her best friend's house and get caught having sex in the parent's bedroom by her friend's father! While she gives details of the cherry poppin', she teases us and then gets fucked. For the finale, Madison Scott, a cute blonde girl who didn't know much about sex had her first time with an older guy with a huge cock at an elementary school playground! She then finds herself some cock to enjoy since she got herself worked up telling her story. While an actual 'simulation' of the experience would have provided hotter sex scenes, at least the stories before the action we see are intriguingly sexy.

BROUGHT TO YOU BY [illegible]

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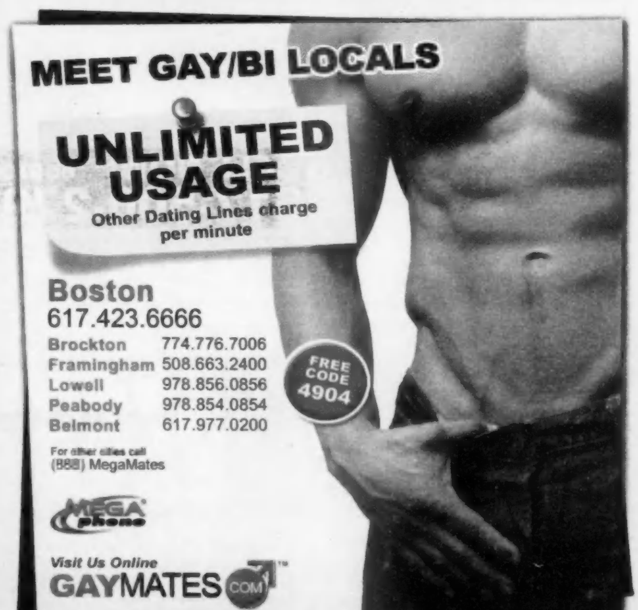

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I CAN'T GET ENOUGH OF SEX!
Blonde, hot, oversexed, woman, 36, 38DD, 5'5", 140lbs, looking for a man, 18-55, to satisfy him sexually. No couples. Please be drug and disease free. Married men ok. Women ok. Please be fit. I also like being spanked, tied up, bondage and using my toys. ☎9438

PRETTY & SMART
Do you need some reliable advice & more? I'm an experienced, classy lady who can help you. ☎5731

BRIT GIRL NEEDS TO BE TAKEN
Attractive college student from England, 24, new to Boston, seeks rough, aggressive sex. I'm 5'6", 110lbs, nice body, black hair, green eyes. In need of a big strong man to take me roughly every which way we can dream up. Sex with strangers is a big turn on for me. ☎1556

SORORITY GIRL NEEDS SCHOOLING
Blonde hair, green eyes, 34C. I am sick of college boys and need a powerful older man to show me some new tricks. Im open to anything, so teach me a lesson. ☎8786

HORNY BRUNETTE
Horny, sexy, buxom brunette, SWF, 49, 5'2", seeks a tall, clean-cut, well-hung, handsome SWM, who is horny, fit and willing to please me. I love giving oral. ☎1552

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DOMINA/DOMINIQUE Attractive female seeking male cross-dresser and more for discreet, clean, attentive meetings, and all types of role playing. Sincere replies only, let's talk. ☎1840

ARE U THE RUNT OF THE LITTER?
Stunning black vixen, 29, seeks submissive male who loves to be teased, mocked for having a "tiny member". I will laugh at you, tease you and use you because you know you deserve it. "call it"ok" Sincere. Discreet. ☎8831

LET'S MEET
Attractive single woman looking for attractive, professional man, 30-45, for discreet pleasure and fun. ☎9535

BUSTY MILF, LOOKING FOR ORAL RELIEF
Hey guys, I'm trying this out and hoping to get some responses from guys know how to work their cocks as well as their tongues! My man is fine for other things(I but he's not the best at going down on me. It would be our naughty little secret if I could find the right guy who knows what they are doing. It's been too long since I ve felt that rush of hotness that happens when the pussy gets her lickin' done right. I have a sexy, curvy body (I'm 32) that I know you'll enjoy☺ So, leave me a message and tell me why you think you'd be perfect for the job! ☎1559

SEEKING MATURE MALE
Attractive female, 30s, looking for a mature, professional male, with a generous nature, for a mutually rewarding ongoing union. Sincere replies only. ☎9867

MEN SEEKING WOMEN

COME TO DADDY
Male interested in all that is taboo, role play. If you wanna play, give me a call. ☎8650

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LATINO
Good-looking young guy looking for pretty women who are open to have fun. I'm 32, 5'9", 170lbs and open to anything really good. ☎1781

ATTENTION KINKY FEMALE
SWM open-minded seeking kinky, uninhibited SF for possible intimate encounters. Must be very open-minded. ☎9726

I GOT PUSSYCAT FEVER!
Handsome WM, 38, very fit, seeks a sexy bad girl, 19-35, slender, dangerous curves, nice round ass, to enjoy hot naughty fun. Please be clean, no drugs. Threesome with another girl is ok. Extra big boobs and long hair a plus. Discretion assured. ☎1617

NAUGHTY GIRLS WANTED
Looking for hot, horny, ladies. I'm 6'2", 185lbs, originally from Europe, now in Boston. I'm seeking submissive ladies to train, teach, and dominate. I have a great imagination, very energetic and have 10 inches. ☎1783

CALL ME
Looking for an attractive, fit, very sexual woman that would enjoy the company of a good looking professional male, 52, 6'2", 190lbs, that is very thick, hard and fit, for sexual & erotic pleasure. D/D-Free. ☎9714

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Looking for fit, attractive, older "50-65", married, orally bi-couple or other like-minded married couples. Enjoy, arousing a woman while her husband looks on as she starts receiving pleasure and talking to her husband to arouse him to a point where he will then join in the fun. "I.E.", masturbation, erotic conversation and x-rated movies. I'm 50 something, 6'2", 190lbs, good-looking, professional male, that's thick and hard waiting to find a secure, sexy and honest couple that I can have a safe and discreet time with. I'm drug and disease free. Hoping to hear from you. ☎9713

SEEKING A COUPLE
handsome, straight MWM, late 40s, fit, safe, very passionate, seeks a discreet, disease-free, stable, straight couple, 30-50. Add occasional spice to your intimate encounters with this safe, no hassle, real nice guy. ☎9865

BISEXUAL FEMALE
Me and my boyfriend are looking for another female join us for sexual fun, so if you are the type of female who likes to please a female, holla' back at us! Extra points if you have a man. ☎1782

SEEKING COUPLE
SWM, 52, 6', 165lbs, seeking couple for fun, friendship and romance. I'm neat, clean and discreet. Please call and leave message. Pets ok. ☎9428

A FEW GOOD MEN
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TRANSVESTITE
Transvestite, 42, would like to meet women or other feminine transvestites or cross-dressers for dress-up fantasies and fun evenings with adult entertainment in mind. I enjoy wearing long or short skirts, panty hose, colorful tights, pretty shoes. ☎9725

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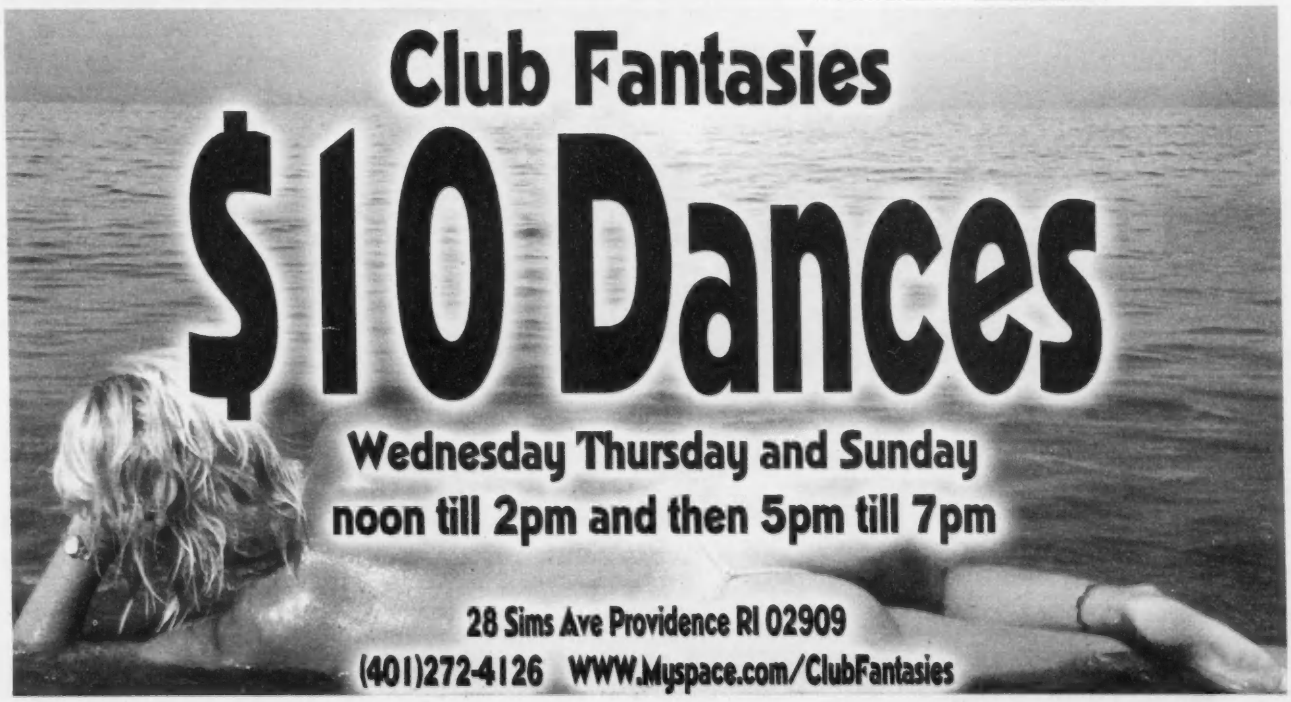

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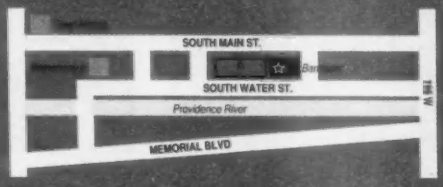

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Daddy loves servicing & worshipping young hung guys. Ring Daddy up. Box 71192 (xp9/28)
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44yo, 6ft, 220lbs, sub, cross dresser, bottom, looking for some friends. Box 17012 (xp 9/28)
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5'10", 175lbs, 7.5in cut c*ck, really great build, vers guy looking for the same. Box 81261 (xp9/27)
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Lkg for someone 45+, I am 60 very oral and passionate. Box 41661 (xp9/27)
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I want to have my c*ck s*cked & shoot a big load. Box 77022 (xp9/27)
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WM, 5'10, 180lbs, d/d free, clean, bottom, lkng for dark skinned TOP for oral and anal pleasures. Can HOST. Box 94441 (xp9/26)
Italian STALLION
Italian, dark hair, 5'8", 150lbs, musc, mid hairy, nicely hung. Box 40971 (xp9/26)
Hot and HORNY
Johm, GM, 45yo, lkng to hook up with other GM. Enjoys receiving anal & giving and receiving oral
Box 42121. (xp 9/26)
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Pre-op. 5'9" 134lb. Black/blue. 6" Dominant. I know what I want & I get it. Box 54792(xp 9/26)
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22yo, TOP, enjoys giving & receiving oral. Loves to f*ck. Lkng for someone who can travel. Box 94991 (xp9/25)
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Brown/green, hairy, and versatile. More top than bottom but will do anything. Box 99231 (xp9/25)
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36yo, semi vers bttm, 5'9", 175lbs, 6.5in cut c*ck, lkng for a friend, or possible f*ck buddy. Box 55821 (xp9/25)
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48yo, Str8 WM, likes to wear pantyhose, high heels, & mini skirts. Lkng 2 receive oral while dressed up. Box 29802 (xp9/25)
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21yo, 220lbs, 6'1", looking for a hook up. Box 16621 (xp9/17)
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5'10", 170lbs, looking to meet guys in N.H. Box 40882 (xp9/17)
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BM, looking for day time, discreet, oral encounters. CAN HOST. Box 86111(xp9/16)
MAYBE MORE
38yo, Latino man, 6'1", 280lbs, looking for a friend, maybe more. Box 42751 (xp9/16)
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T-[illegible] CROSS DRESSER
BiWM, bottom, 5'8", 170lbs, loves giving & receiving head. Very passionate. Box 51211 (xp9/15)
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47yo GWM, in decent shape. Box 52191 (xp9/15)
GREAT LEGS
49yo, 6'2", 180lbs, cross dresser lkng 4 someone to cum over. Box 91571 (xp9/14)
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Looking for guys 18yo to 26yo, who are thick and hung for oral servicing. Box 42061 (xp9/14)

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Bi MWM, 37yo, 6'1", 225lbs, very clean, lkng 4 someone clean to break me in. New to this. Box 90772 (xp9/14)
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Al. 5'10", 175lbs, with an 8.5in c*ck. Willing to do everything. Box 93741 (xp9/14)
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40yo, hung guy, looking for guys over 50yo for oral pleasures. Box 51711 (xp9/13)
SEARCHING 4 YOUNG GUYS
SWM, 36yo, 6'1", 210lbs, masc, lkng 4 young 18yo to 26yo guys clean, hung & in shape. Box 42041 (xp9/13)
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Discreet masc, bi-MWM, 6'1 190lbs, 7"cut. Looking to travel. Love well hung bi-men Box 57472 (xp 9/13)
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WM, 60s, 6'1, dark hair moustache lkg4 friendship or LTR. Will return all calls. Box 71781 (xp9/13)
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54yo, Bi, WM, 5'9", 175lbs, athletic, STR8 acting, lkng to service a clean, patient, discreet guy 45 - 60yo on a reg basis. Recip Optional. Box 93761 (xp9/8)
BI-CURIOUS
19yo, Quincy Bi-guy, lkg to experience oral & anal. Must be discreet. Box 64512 (xp9/8)
C/D PHONE GAMES
Lkg 4 sub cross dressers 4 role play. Box 52792 (xp9/8)
PRETTY SEXY
44yo, 6ft, 220lbs, 8in cut c*ck, sub cross dresser lkng 4 a boyfriend, who can host. Box 17012 (xp9/8)
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Lkng 4 a boyfriend, 2 give best blow jobs ever to. Likes dressing up, wearing panties & thigh highs.
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49yo, bi curious WM, 5'11", 172lbs, TOP, with 6in meaty c*ck looking for hungry bttms 18 to 35yo. Box 92341 (xp9/4)
LOOKING 4 MY 1ST
Bi Curious guy lkng for first time, please be clean, gentle, safe, & discreet. Box 94652 (xp9/4)

617 AREA CODE
Lkng to s*ck c*ck, swallow cum & get my ass eaten. Box 91422 (xp9/4)
Lkg for OLDER MAN
5'9, 32y/o, 170 lbs. bl/bl. Excellent shape. 55+ or older gay couple. Just for some fun. Box 62741 (xp9/2)
SKULL F*cked PREPPY
Middle aged blnd/blu 6'1 185lbs, 7.5"cut, preppy btm lkg2 blow & deep throat, swallow & be skull f*cked. Box 11221 (xp9/2)
LOOKING FOR FRIENDS
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BiM, looking to give great oral with a bi guy or woman. CAN HOST. Box 91552 (xp9/2)
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54yo, BM, 6'1", 200lbs, lkng 4 a white cross dresser who likes to wear stockings. Box 91212(xp9/2)
AVAILABLE 24/7
41yo, WSM, 150lbs, 5'8", passionate, looking 4 age and race open. Always available. Can host.. Box 78462 (xp9/2)
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Lkng 4 thick 8" c*ck or bigger for oral and anal pleasures. Can Host or Travel. Box 79112 (xp9/1)
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39yo, BM, thick 8in c*ck, smooth, musc, build, with a bubble butt. Can Host. Box 92552 (xp9/1)
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Wanting young slave boy who loves, gagging, & whipping bondage. Want boys who do exactly what there Master tells them. Box 51221 (xp9/1)
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Sensuous ass, beautiful c*ck who likes hot cum action. C*ck torture. Lkg for assmaster. 60871 (xp9/1)
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Bi WM, healthy, trim, seeks healthy partner for day time succession. Will Travel. Box [illegible] (xp8/31)
TREAT ME LIKE A GIRL
Cross Dresser looking for older, str8 acting, men between 50yo & 60yo. Box 44311 (xp8/31)
LKNG 4 SEXY CD
55yo, WM, 6ft, 210lbs, looking for sexy, attractive cross dressers to treat like ladies or sluts. Box 91982 (xp8/30)
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58yo, bareback bottom, lkng to get f*cked raw & filled with c*m. Box 48261. (xp8/30)
HOT SEXY SHE MALE
36yo, looking for hot, sexy TV's or she males for HOT fun times. Box 79972 (xp8/30)
TOP OR BOTTOM
5'11", likes sucking c*ck, new to this but learning. Willing to travel. Ph#incl. Box 92392 (xp8/29)

SERVICE ME
26yo, BM, 7.5in cut c*ck, Lkg to be orally serviced by someone who likes it. Box 56391 (xp8/29)
LET'S ROLE PLAY
27yo, bi WM, 5'9", 130lbs, well endowed, looking to role play. Box 75872 (xp8/29)
All TOP
47yo, light BM, looking for any race men 18yo to 45yo. Looking to Party. Box 51842 (xp8/28)
TIGHT & HORNY
5'10", MWM, Bi bottom w/shaved bubble butt, tight & horny looking 4 a top. Box 54382 (xp8/28)
SERVICE You
45yo bi lkg 4 older who wants 2 get serviced till completion on reg basis. Can host. Box 84412. (xp8/27)
PATIENT LOOKING 4 DOCTOR
50yo, patient needs Doctor for check ups on reg basis. Box 53552 (xp8/27)
CASUAL FUN
60yo, good looking, Boston/ Cambridge Area is good, but there are other possibilities. Box 11001 (xp8/26)
7in & ANXIOUS
Still Looking for a guy to suck my c*ck and stick his big c*ck up my a**.Box 10091(xp8/26)
REGULAR BASIS
54yo TV, wears women's clothes daily. Really wants bareback c*ck on a regular basis. Box 61471 (xp8/25)
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5'10", 145lbs, hot bottom, enjoys giving & receiving oral, looking for mutual pleasure. Box 43081 (xp8/24)
B MY PORN BUDDY
Prof. MWM, 52yo, clean, looking for a buddy to watch porn with & enjoy JO's & oral.. Box 40361 (xp8/23)
NASTY BOOTS
Lkg 4 cross dresser who likes boots, skirts, business suits. Rly likes dressing like a woman. Meet you and talk. Do all sorts of nasty things. 47 y/o, 6', 190lbs. Box 86602 (xp8/23)
LOOKING 4 MASTER
Older GWM, bottom, looking for big c*cked master, 40yo +. Box 59311 (xp8/23)
XXX
BiWM, lkng 4 guys who like to wear nylons & watch XXX . Mutual masturbation. *Ph# incl.* Box 45961 (xp8/22)
TOP LOOKING 4 BOTTOM
Bi Curious, 48yo, looking for a bttm to take it in deep, between 18 and 35yo. Box 92341 (xp8/22)
DRESS SEXY 4 ME
43yo, 180lbs, lkng for sub passable, fem, she males or cross dressers who can travel. Box 49712 (xp8/22)
STOCKINGS
46yo, BM, loves 2 wear lingerie, Stockings, pantyhose. I'll show off 4 you. Box 55812. (xp8/21)
BOTTOM BOY For You To Play With
Lkg for 50+. Tom, 47 y/o bottom guy. Boston area. Open minded and uninhibited. Box 97772 (xp8/21)
GROUP ME
140lbs, sub looking for groups and three ways. Box 40202. (xp8/21)
LOVES 2 B WATCHED
5'11", 190lbs, 7in cut c*ck, pig, bottom looking to service with an audience.PH#IN. Box 61512(xp8/21)
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Dave WM dark hair/blue 5'10 moustache 180lbs lkg2 meet guys into giving and/or receiving bare btm spankings discipline and role play. Box 16542 (xp8/21)
SEXY & HANDSOME
24yo, BM, 5'11", masc. Top, 11in thick, c*ck, lkng 4 the same in a hot Bottom. Box 81032 (xp8/20)

Strict DADDY
GWM 46, strict daddy lkg 4 young, hung college guys, 19 to 29yo, looking to be disciplined. Box 38872 (xp8/20)
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Husky, WM, hairy, with a small c*ck lkng for a guy to shave his b*lls. Box 94881 (xp8/20)
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GM, 7.5in cut c*ck, Top, 5'8", 200lbs, mod body hair, looking for a hot, passionate, bottom. Box 55351 (xp8/20)
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Truck Driver looking for hook ups on the road. Seeking well endowed 18 to 20yo or 50yo & older
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29yo, BI, 5'9", 150lbs, 7in c*ck, looking for CD's, TS/TV, or she males for 1st time. Box 93202 (xp8/19)
S*CK, F*CK & CUM
47yo, 6'1", heavy set, bottom, looking to s*ck a nice c*ck on a reg basis. Box 93962 (xp8/18)
BEHIND CLOSED DOORS
28yo, sub, boyish, nice ass, STR8 acting, looking to role play. Box 18612 (xp8/18)
LOOKING FOR A TOP
39yo, bottom looking for a top. Give me a Call. Box 56381 (xp8/17)
NO GAG REFLEX
5'8", enjoys working out & servicing c*ck. Bottom pig 4 U. Box 93342 (xp8/16)
BUILD MY BODY
Bodybuilder bottom, looking for a Top. Box 92941 (xp8/16)
JAMES
I like, religion, philosophy, and sports. Give me a call. Box 84561 (xp8/16)
PLAYTIME in PTOWN
Always horny. Mod hairy 7.5". 5'10 170lbs work out a lot gd shape. I'll call you back. Box 82651 (xp8/15)
SUCK & SWALLOW
Likes to deep throat on a big c*ck and swallow the cum down. Box 27262(xp8/14)
HORNY ALL NIGHT
Top, 8in c*ck, shots big loads, looking to hook up. Really horny. Needs to travel. c*ck. Box 98921 (xp8/14)
CLEAN & REFRESHING
Guy looking for s*x and loves to s*ck c*ck. Box 94941 (xp8/13)
KINKY SUBMISSIVE BEAR
47yo, 6ft, lkg 4 someone who wants to receive oral. Box 89112 (xp8/13)
HEAD TO TOES
47yo, Heavy set, looking for guys 45 to 65yo, who enjoy receiving oral. Box 89112 (xp8/12)
ALEXANDRA
Well hung, clean & discreet, lkng for older men or sexy young guys who are imaginative Box 93212 (xp8/11)
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Uninhibited, bare back bottom, looking for some fun. Phone#included. Box 94632 (xp8/11)
HOT FUN
Looking for some hot fun all night. Box 79261 (xp8/11)
IN SEARCH OF YOUNG GUYS
37yo, SWM, 6'1", 210lbs, masc., looking for athletic, young WM, 18yo to 27yo. Box 42041 (xp8/10)
MULTIPLE C*CKSUCKER
Enjoys cross dressing and s*cking c*ck. Discreet looking for TS/TV, CD's or reg guys. Box [illegible] (xp8/10)
THICK
Bicurious. Late 40yo. Well-hung. Lkg for the same for a good time. Box 11191 (xp8/10)
Play with TOYS
Calling 6ft, 186, Light skin BM, vers Top loves to eat ass, play w/ toys. Seeks a vers guy in good shape. Box 43641 (xp8/9)

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MON JULY 20
8:05 pm Away @ Rangers

TUES JULY 21
8:05 pm Away @ Rangers

WED JULY 22
8:05 pm Away @ Rangers

presented by
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MORE PLAY BY PLAY, INCLUDING BLUE MAN GROUP AND SHEER MADNESS, AT THEPHOENIX.COM

_COMPILED BY JEFFREY GANTZ

Play by Play

After the Quake

OPENING

AFTER THE QUAKE | Company One presents Tony-winning adapter (for *The Grapes of Wrath*, in 1990) and director Frank Galati's play, which is adapted from two stories from Haruki Murakami's *After the Quake*, a collection set in Japan in 1995 between the Kobe earthquake and the poison-gas attacks in the Tokyo subway. In one of those stories, "Honey Pie," a shy man whose would-be sweetheart was swept away by his best friend (but they're now divorced) regales her daughter with the tale of a six-foot frog who's out to save Tokyo. Shawn LaCount directs. | Boston Center for the Arts Plaza Theatre, 539 Tremont St., Boston | 617.933.8600 | July 17–August 15 | Curtain 7:30 pm Wed-Thurs | 8 pm Fri-Sat | 2 pm Sun | $30–$38; $30 seniors; $15 students; $18 Wed; pay-what-you-can [minimum $6] Sun

AURELIA'S ORATORIO | The cirque nouveau pioneer and Charlie Chaplin's daughter, Victoria Thierrée Chaplin, directs her daughter, Aurélia Thierrée, in a 70-minute dream scenario that has its rough-hewn and magical sequences, among them an opener in which Thierrée emerges limb by lissome limb from a chest of drawers. At its best, she show recalls the ones on which Thierrée cut her teeth, her parents' (dad is French clown Jean-Baptiste Thierrée) *Le Cirque Imaginaire* and *Le Cirque Invisible*. But the performer (who is abetted by dancer Jaime Martinez) lacks her mother's prodigious circus skills, and it is the most imaginative of the illusions that stick with you in this whimsical offering for the whole family. | Loeb Drama Center, 64 Brattle St., Cambridge | 617.547.8300 | July 22–August 2 | Curtain 7:30 pm Tues-Thurs | 8 pm Fri-Sat | 3 + 7:30 pm Sun | $25–$75; 10 percent discount seniors

BLAME THE WOLF | Hailing from the Aida Refugee Camp in Bethlehem, the Al-Rowwad Theatre Troupe, which recently performed for Pope Benedict XVI, brings to Cambridge this original play "adapted from a familiar children's fairy tale to reveal the experiences and lessons of Palestinian life." Howard Zinn introduces the performance. | Central Square Theater, 450 Mass Ave, Cambridge | 617.576.9278 | July 17 | Curtain 7:30 pm Fri | $10, doors only

THE BREATH OF LIFE | Gloucester Stage artistic director Eric C. Engel helms this 2002 David Hare play about two women who once shared the same man and are now trying to reconcile. Local luminaries Nancy E. Carroll and Paula Plum play the roles originated by Judi Dench and Maggie Smith at the Theatre Royal in London. | Gloucester Stage Company, 267 East Main St., Gloucester | 978.281.4433 | July 23–August 2 | Curtain 8 pm Wed-Fri | 3 + 8 pm Sat | 4 pm Sun | $32–$37

"AN EVENING WITH ANTHONY RAPP" | The *Improper Bostonian*'s Jonathan Soroff hosts this benefit evening for Commonwealth Shakespeare Company, with cocktails and hors d'oeuvre provided by Barbara Lynch's 9 at Home, plus Mr. Rapp, whom you can also see at the Colonial Theatre starring as Mark in *Rent: The Broadway Tour*, though probably not this up close and personal. | FP7 Residences, Penthouse One, 346 Congress St., Boston | http://tinyurl.com/CSCRappEvent | July 20 | 6-9 pm | $50; $100 supporter level

FESTIVAL@FIRST 6: "TABLES TURNED" | "Eight plays, two world premieres, three playwrights, eight directors, 18 actors — see it all in one night in Davis Square." Well, close, the venue is actually four blocks from Davis Square. But you do get all of the above in this sixth annual summer festival of one-acts from community-theater company Theatre@First. On the bill: Chris Lockheardt's *Breakfast with Warhol*, *Helluva Poker Face*, *Not Funny*, and *Season's Greetings*, Babs Lindsay's *Canyon's Edge*, *Cupid's Beau*, and *The Usual*, and Marc Freed's *Dan in the Lion's Den*. | Unity Church of God, 6 William St., Somerville | 888.874.7554 | July 23–August 1 | Curtain 8 pm Thurs-Sat | 3 pm Sun | $12; $10 students, seniors

JERSEY BOYS | Those would be the Four Seasons, four boys from Newark who in the early '60s gave us "Sherry," "Big Girls Don't Cry," "Walk like a Man," "Candy Girl," "Dawn," and "Rag Doll." Written by Academy Award winner Marshall Brickman and Rick Elice, with music by Bob Gaudio, lyrics by Bob Crewe, and choreography by Sergio Trujillo, this dramatization of their story won the 2006 Tony for Best Musical, the 2006 Grammy for Best Musical Show Album, and the 2009 Olivier Award for Best New Musical. Now it comes to Boston, with Matt Bailey as Tommy DeVito, Joseph Leo Bwarie as Frankie Valli, Josh Franklin as Bob Gaudio, and Steve Gouveia as Nick Massi; Tony winner (for *Big River* and *The Who's Tommy*) Des McAnuff directs. | Shubert Theatre, 265 Tremont St., Boston | 866.348.9738 | July 23–September 26 | Curtain 8 pm Tues-Fri [7 pm July 29; 2 pm Thurs matinee July 30] | 2 + 8 pm Sat | 2 + 7 pm Sun | $49–$99

THE MATERNAL INSTINCT | Looking to raise money to finance BU playwriting-program alum Monica Bauer's new musical *Lighter*, Good News Productions presents a staged reading of her "drama with comedy about science, free will, and a lesbian marriage challenged when one spouse feels the need to have a baby." Steven Barkhimer, Rena Baskin, Cillian Cordon, Alisha Jansky, and Karen Woodward Massey make up the cast. | Boston Playwrights' Theatre, 949 Comm Ave, Boston | July 19 | Curtain 7:30 pm | $15 at the door

PERFECT IMPERFECT: A GALLERY OF SHORT WORKS BY HAROLD PINTER | Fort Point Channel Theatre presents theses six Pinterettes — *A Kind of Alaska* (1982), *The New World Order* (1991), *Night* (1969), *Request Stop* (1959, *Silence* (1968), and *Victoria Station* (1982) — as directed by Caitlin Lowans and Brenda Shea. Kate Bailey, Lisa Caron Driscoll, Carlos M. Harris, Janelle Day Mills, Adam Sanders, and Brian Sergent are the players. | Midway Studios, 15 Channel Center St., Boston | 800.838.3006 | July 17-26 | Curtain 8 pm Fri-Sat | 7 pm Sun | $20

A SKULL IN CONNEMARA | Vagabond Theatre Group makes its debut with the second part of the Martin McDonagh trilogy that's bookended by *The Beauty Queen of Lemane* and *The Lonesome West*. The play, a corrosive meditation on guilt, centers on Mick Dowd, whose annual fall job it is to dig up those longest interred in the churchyard cemetery to make room for the riper dead. In this instance, the bones he's set to unbury include those of his late wife, whom he is widely thought to have murdered. With Mike Nuttall as Mick, Zach Winston as Mairtin Hanlon, Jessi McCarthy as Mary Rafferty, and Gregory Pike as Thomas Hanlon. | Boston Center for the Arts Plaza Black Box Theatre, 539 Tremont St., Boston | www.BostonTheatreScene.com | July 10–25 | Curtain 7:30 pm Wed-Thurs | 8 pm Fri | 2 + 8 pm Sat | $22; $17 students, seniors

WATER BOARD: A PLAY ABOUT TORTURE | Waterboarding each other during the course of the performance, Nadeem Mazen and Stephanie Skier "play on Slip 'n' Slides and toss beach balls while singing about 'enhanced interrogation techniques' " in this evening of live-action performance, integrated video, original music, and dialogue with the audience conceived by Skier, with original music composed and performed by Basim Usmani. Proceeds from the performance go to support Amnesty International's Counter Terror with Justice campaign; Joshua Rubenstein, the Northeast regional director of Amnesty International USA, introduces the show. | YMCA Theater, 820 Mass Ave, Cambridge | www.brownpapertickets.com/event/70883 | July 23 | Curtain 8 pm | $20; $8 students, seniors

NOW PLAYING

THE COMPLETE WORKS OF SHAKESPEARE (ABRIDGED) | The Publick Theatre has suspended its 2009 outdoor summer season pending an inspection and likely repairs to the lighting and sound systems, but that doesn't mean the theater will be dark: Orfeo Group will be staging, before dark (so no lighting necessary), this audience favorite by Adam Long, Daniel Singer, and Jess Singer, everything you need to know about the Bard in a single evening, with all the boring parts left out, and at a "Ridiculously Reduced Price." One of the usual Publick suspects, Steve Barkhimer, directs; Daniel Berger-Jones, Gabriel Kuttner, and Risher Reddick make up the cast. And there'll be grills available in case you want to barbecue. | Publick Theatre, Christian Herter Park, 1175A Soldiers Field Rd., Brighton | 617.747.4460 | Through August 2 | Curtain 6:45 pm Thurs-Sun | $15; Thurs free to all; Fri free with student ID

HAMLET | Shakespeare & Company reprises its 2006 production, a family affair, with Jason Asprey as Hamlet, S&C artistic director Tina Packer as Gertrude, her son, Jason Asprey, as Hamlet, and her husband, Dennis Krausnick, as — no, not Claudius, that would be a bit much — Polonius. Nigel Gore is back as Claudius, and Eleanor Holdridge again directs this dark, muscular production, in which the jarring metallic sounds that signify Hamlet's synaptic twitching also suggest the clanging shut of doors in the prison that is Denmark. This is a clear, compelling, if hardly transcendent reading, with a few twists that work — like Hamlet's passing out scripts of *The Mousetrap* to Gertrude and Claudius and having them play it like an amateur theatrical. With Elizabeth Raetz as Ophelia. | Shakespeare & Company, Founders Theatre, 70 Kemble St., Lenox | 413.637.3353 | Through August 28 | Curtain times vary | $16–$60

THE LAST OF THE RED HOT LOVERS | Gloucester Stage continues its 2009 season with this 1969 Neil Simon comedy. Gloucester artistic associate David Ruffin directs and stars as the middle-aged and married Barney, who's hoping to join the sexual revolution; ART stalwart Karen MacDonald plays the three women he tries, and fails, to seduce. | Gloucester Stage Company, 267 East Main St., Gloucester | 978.281.4433 | Through July 19 | Curtain 8 pm Thurs-Fri | 3 + 8 pm Sat | 4 pm Sun | $32–$37

OTHELLO | Like its *Hamlet*, this is a Shakespeare & Company "encore presentation," from last August, with John Douglas Thompson as Othello, Michael Hammond as Iago, and Merritt Janson as Desdemona, all from the same production, and Tony Simotes again directing. Cuckoldry, real or imagined, is a potent thing in the very masculine world of this Othello, and it strands Janson's Desdemona as an island of innocence. And though the actors' tongues race as swiftly as the production does, you hear every word, and the imagery sticks deep. | Shakespeare & Company, Founders Theatre, 70 Kemble St., Lenox | 413.637.3353 | Through September 6 | Curtain times vary | $16–$60

RENT: THE BROADWAY TOUR | No kidding: Adam Pascal and Anthony Rapp were Broadway's original Roger Davis and Mark Cohen, and they played those roles in the 2005 film, as well. There's also Gwen Stewart as the original Broadway "Seasons of Love" soloist and Justin Johnson and Michael McElroy from the final Broadway company of *Rent*, which closed in September of last year. Jonathan Larson's hit musical about a New York City artist community in the late 1980s is a loose modernization of Puccini's *La bohème*, so the deal, of course, is that none of the eight central characters, half of whom are HIV positive, can afford to pay the title commodity. But they're a potent potpourri of personalities who evoke sympathy even though they're essentially deadbeats and drug addicts. If you've seen *Hair* or *Tommy*, then you know the drill — fight the power and sing some snazzy tunes along the way. Michael Greif, who in 1996 received an Obie for *Rent* as well as Tony and Drama Desk nominations, directs. | Colonial Theatre, 106 Boylston St., Boston | 800.982.ARTS | Through July 26 | Curtain 7:30 pm Tues-Thurs | 8 pm Fri | 2 + 8 pm Sat | 2 + 7:30 pm Sun | $40–$70

SHH! | Naming itself after a theater built in Boston in 1792, when the stage was frowned upon, New Exhibition Room offers as its first project this "world premiere exploring the role of censorship in a free society in all its contradictory, offensive, cheeky, and constitutionally questionable gore . . . er, glory." The production "will likely contain nudity, violence, and adult language and content." | Boston Playwrights' Theatre, 949 Comm Ave, Boston | www.brownpapertickets.com/event/69085 | Through July 25 | Curtain 8 pm Thurs-Sat | Free

TRUE WEST | The Williamstown Theatre Festival continues its Mainstage season with Sam Shepard's 1980 mythic comedy about disparate brothers — one an Ivy-League-educated screenwriter, the other a petty thief and desperado — encroaching on each other's territories until their identities bleed into a tragicomic pool of home wreckage and violence. Also on Shepard's plate: the loss of the authentic West and a whole lot of toast. Daniel Goldstein directs; Nate Corddry, Paul Sparks, Stephen Kunken, and Debra Jo Rupp make up the cast. | Williamstown Theatre Festival Mainstage, 1000 Main St., Rte 2, Williamstown | 413.597.3400 | Through July 26 | Curtain 8 pm Tues-Wed | 3 + 8 pm Thurs | 8 pm Fri | 4 + 8:30 pm Sat | 2 pm Sun | $45–$59

THE WEDDING ON THE EIFFEL TOWER AND JACK, OR THE SUBMISSION AND HUMULUS THE MUTE | Apollinaire Theatre Company delves into the surreal with this trio of plays by, respectively, Jean Cocteau, Eugene Ionesco, and Jean Anouilh. The cast includes Margaret Ann Brady (SpeakEasy Stage Company, Gold Dust Orphans, Theatre Offensive). Performances on Friday and Sunday will be in Spanish; call the phone number below if rain is forecast. | Mary O'Malley Park, Commandant's Way, on the Chelsea Waterfront [Admiral's Hill] | 617.887.2336 | Through July 25 | Curtain 7:30 pm Wed-Sun | Free

Film

HARRY POTTER AND THE HALF BLOOD PRINCE is playing everywhere this week.

Unless otherwise noted, all film listings this week are for Friday July 17 through Thursday July 23. As always, it's best to call the theater before heading out. For up-to-date film-schedule information, check the *Boston Phoenix* Web site at www.thephoenix.com.

BOSTON

BOSTON COMMON
175 Tremont St | 617.423.3499
Please call for remaining times
(500) DAYS OF SUMMER | Fri-Sat: 11:50 | Fri-Sun: 10:10 am, 11:25 am, 12:40, 1:55, 3:10, 4:25, 5:40, 6:55, 8:10, 9:25, 10:35
HARRY POTTER AND THE HALF-BLOOD PRINCE | Fri-Sat: midnight, 11:20, 12:30 am | Fri-Sun: 10 am, 10:45 am, 11:30 am, 12:15, 1, 1:30, 2:15, 3, 3:45, 4:30, 5, 5:45, 6:30, 7:15, 8, 8:30, 9:15, 10, 10:45, 11:30
BRÜNO | Fri-Sat: 11:25, 12:25 am | Fri-Sun: 10:15 am, 11:15 am, 12:20, 1:20, 2:30, 3:30, 4:45, 5:45, 7, 8, 9:15, 10:15
THE HANGOVER | Fri-Sat: 12:20 am | Fri-Sun: 10:05 am, 12:25, 2:45, 5:10, 6:15, 7:35, 8:45, 9:55
THE HURT LOCKER | Fri-Sun: 10:40 am, 1:40, 4:40, 7:40, 10:40
I LOVE YOU, BETH COOPER | Fri: 10:20 | Fri-Sun: 12:05, 2:25, 4:50 | Sat: 7:15, 9:40
ICE AGE: DAWN OF THE DINOSAURS 3-D | Fri-Sat: 12:25 am | Fri-Sun: 10:25 am, 12:45, 3:15, 5:35, 7:55, 10:10
MY SISTER'S KEEPER | Fri-Sun: 10:20 am, 3:50, 9:35
THE PROPOSAL | Fri-Sun: 10:30 am, 12:55, 3:25, 5:55, 8:25, 10:55
PUBLIC ENEMIES | Fri-Sat: 11:20, 12:10 am | Fri-Sun: 11 am, 12:50, 2:05, 5:15, 6:30, 8:15
TRANSFORMERS: REVENGE OF THE FALLEN | Fri-Sat: 11:05, 11:40 | Fri-Sun: 10:35 am, 11:45 am, 1:50, 3, 5:05, 8:20 | Sun: 11
UP 3-D | Fri-Sun: 11:10 am, 1:35, 4:05, 6:30, 9
THE UGLY TRUTH | sneak preview Fri: 8

FENWAY
201 Brookline Ave | 617.424.6266
HARRY POTTER AND THE HALF-BLOOD PRINCE | 10 am, 11 am, 11:30 am, noon, 1:15, 2:45, 3:15, 3:45, 4:30, 6:30, 7, 7:30, 8:15, 10:15, 10:45 | Fri-Sat: 11:15, 11:45
BRÜNO | 10:15 am, 10:45 am, 12:45 1:30, 3:35, 4:05, 7:20, 7:50, 9:50, 10:25 | Fri-Sat: 12:15 am
THE HANGOVER | 10:25 am, 1:05, 4, 7:25, 10:05 | Fri-Sat: 12:30 am
I LOVE YOU, BETH COOPER | 10:10 am, 1, 3:55, 7:35, 10:10
ICE AGE: DAWN OF THE DINOSAURS 3-D | 10:20 am, 12:55, 4:10, 6:50, 9:30 | Fri-Sat: 12:10 am
MY SISTER'S KEEPER | 9:40 | Fri-Sat: 12:20 am
THE PROPOSAL | 10:30 am, 1:20, 4:15, 7:15, 10:20
PUBLIC ENEMIES | 12:10, 3:40, 7:05, 10:30
TRANSFORMERS: REVENGE OF THE FALLEN | 11:45 am, 3:30, 7:10, 10:40
UP | 10:05 am, 12:50, 3:50, 6:40

MUSEUM OF SCIENCE
Omni Theatre, Science Park, Boston | 617.723.2500 | $7.50, $5.50 for ages 3-11 and seniors; Tues-Wed 7 pm or later, $5, $3 for ages 3-11 and seniors
Please call for times
ADRENALINE RUSH: THE SCIENCE OF RISK
AMAZON
DEEP SEA
MYSTIC INDIA
ROVING MARS

NEW ENGLAND AQUARIUM
Simons IMAX Theatre, Central Wharf, Boston | 866.815.IMAX | $12, $10 for ages 3-11 and seniors
Please call for times
DOLPHINS & WHALES 3-D
STAR TREK
UNDER THE SEA 3-D

BROOKLINE

CHESTNUT HILL
Row 9 and Hammond St | 617.277.2500
HARRY POTTER AND THE HALF-BLOOD PRINCE | 9 am, 12:15, 4, 7:30 | Fri-Sat: 11
BRÜNO | 10 am, 12:45, 2:50, 5, 8 | Fri-Sat: 10:20
THE HANGOVER | 10:20 am, 12:50, 3:10, 5:30, 7:50 | Fri-Sat: 10:30
ICE AGE: DAWN OF THE DINOSAURS | 10:10 am, 12:25, 2:40, 4:55, 7:10 | Fri-Sat: 9:30
THE PROPOSAL | 9:30 am, noon, 2:25, 4:50, 7:15 | Fri-Sat: 9:45

COOLIDGE CORNER
290 Harvard St | 617.734.2500
THE WINDMILL MOVIE | 4:45, 7 [no Thurs], 9:30 | Sat-Sun: 12:20, 2:30
AWAY WE GO | 2:50 | Fri-Sun, Tues: 7:20 | Mon, Wed: 9:35
FOOD, INC. | 2:35 [no Sun], 4:40 [no Sun], 7:05, 9:25 | Sat-Sun: 12:15
THE HURT LOCKER | 1, 4:10, 7, 9:55
WHATEVER WORKS | 12:40 [no Sun], 5 | Fri-Sun, Tues: 9:35
THE GOONIES | Sat: midnight
KRABAT | Sun: 11 am
THE GREENING OF SOUTHIE | Mon: 7
HERSKOVITS | Wed: 7
PHÈDRE | Thurs: 7

CAMBRIDGE

BRATTLE
40 Brattle St, Harvard Square | 617.876.6837
LEAVE HER TO HEAVEN | Fri-Mon: 5, 7:30 | Sat-Sun: 2:30
THIS IS SPINAL TAP | Fri-Sat: 10
TOP SECRET! | Sun-Mon: 10
THE CHARGE OF THE LIGHT BRIGADE | Mon: 2:30 | Tues: 2, 4:30, 7, 9:30
CAPTURED | Wed: 7
PUSHING HANDS | Thurs: 3, 5:15, 7:30, 9:45

FRESH POND
168 Alewife Brook Parkway | 617.661.2800
HARRY POTTER AND THE HALF-BLOOD PRINCE | noon, 12:30, 1:15, 3:30, 4, 5, 7, 7:40, 9
I LOVE YOU, BETH COOPER | 12:05, 2:30, 4:55, 7:20, 9:55
ICE AGE: DAWN OF THE DINOSAURS | noon, 12:45, 2:15, 3, 4:30, 5:15
THE PROPOSAL | 1:20, 4, 7, 7:25, 9:35, 10
THE TAKING OF PELHAM 123 | 7:25, 9:55
TRANSFORMERS: REVENGE OF THE FALLEN | 12:30, 3:40, 7:15, 9:20
UP | noon, 12:30, 2:15, 2:50, 4:35, 5:10, 7, 7:30, 9:50

HARVARD SQUARE
10 Church St | 617.864.4580
Please call to confirm bookings and for times
(500) DAYS OF SUMMER
BRÜNO
THE HANGOVER
MOON
PUBLIC ENEMIES
THE ROCKY HORROR PICTURE SHOW | Sat: midnight

KENDALL SQUARE
1 Kendall Square | 617.499.1996
SOUL POWER | 1:10, 3:45, 7:15, 9:40
UNMISTAKEN CHILD | 1:10, 4:10, 7:20, 9:45
WALLS HAVE EARS | 1, 3, 5, 7 | Fri-Sun: 9:30 | Mon-Thurs: 9
AWAY WE GO | 2:15, 4:45, 7:05, 9:25
CHÉRI | 1:40, 4:40, 7:20, 9:45
FOOD, INC. | 1:30, 4:30, 7:10 [no Wed], 9:35
THE HURT LOCKER | 2, 3:35, 5, 6:30, 8, 9:30 | Fri-Sun: 12:40
WHATEVER WORKS | 1:20, 4, 7, 9:20

SUBURBS

ARLINGTON
Capitol, 204 Mass Ave | 781.648.4340
ANGELS & DEMONS | 2:10, 5, 8
THE HANGOVER | 2:45, 5:15, 7:45 | Fri-Sat: 10 | Mon: 1
MONSTERS VS. ALIENS | 1:10, 3:20
MY LIFE IN RUINS | 5:30, 7:40 | Fri-Sat: 9:45
MY SISTER'S KEEPER | 2:15, 4:45, 7:15 | Fri-Sat: 9:40
NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN | 1, 3:15
STAR TREK | 2, 4:40, 7:20 | Fri-Sat: 10
X-MEN ORIGINS: WOLVERINE | 5:40, 7:50

HINGHAM
Loring Hall Cinema, 65 Main St | 781.749.1400
MY SISTER'S KEEPER | 4:30, 6:50, 9:10 | Sat-Sun: 2:15

LEXINGTON
Flick, 1794 Mass Ave | 781.861.6161
HARRY POTTER AND THE HALF-BLOOD PRINCE | noon, 3, 6:15, 9:30 [no Sun-Mon]
WHATEVER WORKS | 1:30, 4, 7, 9 [no Sun-Mon]

NEWBURYPORT
Screening Room, 82 State St | 978.462.3456
THE BROTHERS BLOOM | Fri-Sat: 6:15, 8:45 | Sat: 3:45 | Sun: 6:15 | Sun-Thurs: 7:30

NEWTON
West Newton Cinema, 1296 Washington St | 617.964.6060
SOUL POWER | 1:30, 3:50, 6:15, 8:30
AWAY WE GO | 8:35
CHÉRI | 1:40, 4, 6:30, 8:40
DEPARTURES | 1, 3:35, 6:05, 8:40
PUBLIC ENEMIES | 1:50, 4:50, 7:50
SUMMER HOURS | 1:10, 3:35, 6:10, 8:30
UP | 1:20, 3:55, 6:20

SALEM
Museum Place Cinemas, Church St at East India Square | 978.744.3700
HARRY POTTER AND THE HALF-BLOOD PRINCE | 11:30 am, 3, 6:45 | Fri-Sat: 10
ICE AGE: DAWN OF THE DINOSAURS | 11:45 am, 2, 4:15, 7:15 | Fri-Sat: 9:20
BIG MAN JAPAN | noon, 2:30, 5, 7:30 | Fri-Sat: 9:40
PUBLIC ENEMIES | 12:30, 3:30, 7 | Fri-Sat: 9:50

SOMERVILLE THEATRE
55 Davis Square | 617.625.5700
BLOOD: THE LAST VAMPIRE | 3:30, 5:30, 7:30, 9:40
BRÜNO | 1:30, 3:40, 5:45, 8, 10:10
THE HANGOVER | 2:45, 5:15, 7:45, 10
PUBLIC ENEMIES | 1:15, 5, 8:15, 9:30
STAR TREK | 3, 7

WALTHAM
Embassy Cinema, 16 Pine St | 781.893.2500
HARRY POTTER AND THE HALF-BLOOD PRINCE | Fri-Sun: 1:45, 5:10, 8:30 | Mon-Thurs: 2:40, 7:30
BRÜNO | Fri-Sun: 2:40, 5, 7:30, 9:45 | Mon-Thurs: 3, 5, 8:20
FOOD, INC. | Fri-Sun: 2:20, 7:10 | Mon-Thurs: 4:50
THE HANGOVER | Fri-Sun: 2:10, 4:30, 7, 9:30 | Mon-Thurs: 2:15, 4:40, 7:50
MOON | Fri-Sun: 4:40, 9:25 | Mon-Thurs: 2:20, 8
TRANSFORMERS: REVENGE OF THE FALLEN | Fri-Sun: 2, 5:20, 8:40 | Mon-Thurs: 2:50, 7:40
WHATEVER WORKS | 2:30, 4:50 | Fri-Sun: 7:20, 9:40 | Mon-Thurs: 8:10

WEYMOUTH
Cinemo Theatre, Columbia Square, South Weymouth | 781.335.2777
ICE AGE: DAWN OF THE DINOSAURS | 1, 3, 5, 7:15, 9:30
THE PROPOSAL | 1:45, 4:30, 7, 9:20

WOBURN
Showcase, Main St, Middlesex Canal Park | 781.933.5330
Please call for times
HARRY POTTER AND THE HALF-BLOOD PRINCE
BRÜNO
THE HANGOVER
I LOVE YOU, BETH COOPER
ICE AGE: DAWN OF THE DINOSAURS 3-D
MY SISTER'S KEEPER
THE PROPOSAL
PUBLIC ENEMIES
TRANSFORMERS: REVENGE OF THE FALLEN
UP

FILM SPECIALS

BOSTON PUBLIC LIBRARY
Copley Square, Boston | 617.536.5400 | Free admission
TOMMY | Mon: 6
I REMEMBER MAMA | Thurs: 2
TO WONG FOO, THANKS FOR EVERYTHING, JULIE NEWMAR | Thurs: 6

HARVARD FILM ARCHIVE
Carpenter Center for the Visual Arts, 24 Quincy St, Cambridge | 617.495.4700 | $7; $5 seniors and students, free for ages 8 and under
THE KILLING OF SISTER GEORGE | Fri: 7
FRITZ THE CAT | Fri: 9:45
PINK FLAMINGOS | Sat: 7
THE BEAST | Sat: 9:45
SALÒ + CHANT D'AMOUR | Sun: 7
SECRETS BEHIND THE WALL | Mon: 7

MUSEUM OF FINE ARTS
465 Huntington Ave, Boston | 617.369.3300 | $9; $8 students, seniors
SPY(IES) | Fri: 3:30
THE BEAUTIFUL PERSON | Fri: 6
A DAY AT THE MUSEUM | Fri: 8 | Thurs: 5:30
RUMBA | Sat: noon
VERSAILLES | Sat: 2
THE FIRST DAY OF THE REST OF YOUR LIFE | Sat: 4:30
FRONTIER OF DAWN | Sat: 7
THE SEA WALL | Sun: noon | Thurs: 7:45
THREE VIOLETS | Sun: 3
STELLA | Sun: 5
THE CLIENT | Sun: 7:30
ALL ABOUT ACTRESSES | Thurs: 3

NORTH END BRANCH LIBRARY
25 Parmenter St, Boston | 617.227.8135 | Free admission
SWEET CHARITY | Wed: 5:30

SOUTH BOSTON BRANCH LIBRARY
646 East Broadway, South Boston | 617.268.0180 | Free admission
LURED | Tues: 2
WHERE DANGER LIVES | Thurs: 6

WEST END BRANCH LIBRARY
151 Cambridge St, Boston | 617.523.3957 | Free admission
THE WRESTLER | Fri: 2
TOGETHER IN TIME + LIFE AFTER HIGH SCHOOL | Thurs: 6

How did four blue-collar kids become one of the greatest successes in pop music history?

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Film

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OUR RATING

Masterpiece	⊕⊕⊕⊕
Good	⊕⊕⊕
Okay	⊕⊕
Not Good	⊕
Stinks	⊖

A

⊕⊕⊕ **ALL ABOUT ACTRESSES [LE BAL DES ACTRICES] | 2008** | Hollywood is the dream of all who toil in French cinema — or so you'd have to think after watching Maïwenn le Besco's film. An actress herself, le Besco interviews a range of French thespians ranging from the obscure to the almost-famous — they include Charlotte Rampling, Karin Viard, and Julie Depardieu — with the idea of fusing non-fiction, fiction, and musical numbers into a documentary about what makes them tick. No surprise, the film turns out to be *All About Maïwenn*, with a final solipsistic twist that would make Derrida proud. | French | 107m | MFA: Thurs

⊕⊖ **AWAY WE GO | 2009** | Dave Eggers and Vendela Vida had a baby last December, their second, and congratulations for that. But not for this self-righteous, pseudo-hip, cutesy-wootsy, cringe-inducing screed, for which they wrote the screenplay and which Sam Mendes, further marking his descent from *American Beauty*, directed. This is parenthood as narcissistic fetishism, as Burt (John Krasinski) and his pregnant girlfriend, Verona (Maya Rudolph), venture from their adorably funky trailer home to seek out the best place (spiritual as well as physical) to raise a child. They visit their oddball friends and relatives and check out their family lives and learn that there's no place like home — or words to that effect. Full of the kind of twee whimsy that sounds the death knell for American independent filmmaking (Mendes's English origins notwithstanding), *Away We Go* also steeps in an acrid undertone of misogyny — all the bad guys are females with the wrong attitude toward motherhood. | 97m | Kendall Square + Coolidge Corner + West Newton

B

⊕⊕⊕ **THE BEAST | 1975** | Walerian Borowczyk's controversial film offers typically Buñuelian elements: a musty mansion of sexually arrested male aristocracy, a sweet female thing who is a target for sexual corruption (think *Viridiana* and *Tristana*), and a dubious priest at the fringes. Borowczyk's Catholic priest is a cheery old molester, kissing one teenage boy on the mouth while another tinkles Scarlatti on the piano. Buñuel would be amused. Borowczyk's virginal Lucy (Lisbeth Hummell) goes far beyond Buñuel's R-rated limits, racing about bosomy and bushy and, in one sexually explicit scene, masturbating with a thorny rose. But *The Beast*'s notoriety has to do with its bringing the barn into the arthouse. Horses buck, fuck, and come. There's a fantasy scene in which a damsel in the woods is attacked by a bearlike beast with a dong the size of a Louisville slugger. You've never seen a bestial sequence like this one. | French | 102m | HFA: Sat

⊕⊕⊖ **THE BEAUTIFUL PERSON [LA BELLE PERSONNE] | 2008** | Although Christophe Honoré's film takes place in the present day, it loosely adapts Madame de Lafayette's 17th-century novel *The Princess of Clèves*, with a newcomer to school, Junie (Léa Seydoux), stumbling into a *Dangerous Liaisons* minefield of sexual predation and deceit. Louis Garrel as a smarmy teacher combines a little Jean-Pierre Léaud with Hugh Grant to bring a tragi-comic grace to the proceedings. | French | 90m | MFA: Fri

⊕⊕⊖ **BLOOD: THE LAST VAMPIRE | 2009** | Despite inserting a jumble of backstory into his live-action take on an action experiment from Japanese animation studio Production I.G (best known for contributing an animated sequence to Quentin Tarantino's *Kill Bill Volume 1*), in order to stretch it from 48 minutes to feature length, director Chris Nahon (*Kiss of the Dragon*) captures some of the visceral thrills of the nine-year-old *anime*. Credit Corey Yuen's gravity-defying fight choreography and some cut-rate CGI. The latter lends a charmingly jerky, Harryhausen-like quality to the shapeshifting hordes that half-human, half-vampire, schoolgirl-outfit-wearing samurai Saya (Gianna Jun) slashes through effortlessly in her centuries-long showdown with "the oldest, vilest of all demons," Onigen (*The Last Samurai*'s Koyuki, whose badly dubbed voice is a nice touch). Now if only Saya's new American sidekick, Alice (Allison Miller), could have been cut from the film so readily . . . | 91m | Somerville Theatre

⊕⊕⊕⊖ **BRÜNO | 2009** | Sacha Baron Cohen restores bad taste to its rightful place in a world impervious to outrage. Or maybe it exposes the fake outrage of a world that ignores the things by which it should be outraged. Directed by Larry Charles, *Brüno* moves so quickly from one shocker to another in its swift 88 minutes that it's hard to know for sure. Banned from the world of *haute couture* after he accidentally-on-purpose trashes a runway show, Baron Cohen's flamboyantly gay Austrian TV-show host has to retreat to the low-culture world of the US, where he must become a celebrity to survive at all. He keeps bringing up Hitler, and there's a sense in which the film indicts all post–World War II history by describing Western civilization's movement from Nazism to brain-dead Hollywood celebrity. It's not for nothing Brüno starts in Austria and ends up in LA. On the way, of course, there's a talking urethra and an interview with a leader of the al-Aqsa Martyrs' Brigades. And what will surely be the only good Darfur pun in a movie this year. | 88m | Boston Common + Fenway + Harvard Square + Somerville Theatre + Chestnut Hill + Embassy + suburbs

C

CAPTURED | 2009 | This is a special screening of Clayton Patterson's latest documentary about the dark underside of New York City's Lower East Side. | Brattle: Wed

THE CHARGE OF THE LIGHT BRIGADE | 1936 | This is the infamous Errol Flynn vehicle with the spectacular charge that resulted in the deaths of one stunt rider and numerous horses. It's Hollywood history, as well, with the complicated political situation (involving England, France, Russia, and Turkey) relegated to the background so you can focus on the rivalry between Major Geoffrey Vickers (Flynn) and his brother Captain Perry Vickers (Patric Knowles) for the hand of the beautiful Elsa Campbell (Olivia de Havilland — you had to ask?). The supporting cast isn't bad either — it includes David Niven, Nigel Bruce (Basil Rathbone's Watson), and C. Henry Gordon as the villainous Surat Khan. (Even back then the Muslims had to be the bad guys.) | b&w/115m | Brattle: Mon-Tues

⊕⊕ **CHÉRI | 2009** | Once chic, French author Colette has fallen out of favor, perhaps because her acceptance of male dominance offends women's-libbers and her embrace of female carnality offends chauvinist men. Stephen Frears's adaptation of her 1920 novel won't revitalize her cachet; it has as much *esprit* as a diorama. In Belle Époque Paris, aging courtesan Léa (a simpering Michelle Pfeiffer) falls in love with Chéri (a cadaverous Rupert Friend), the son of Léa's friend and rival Charlotte (Kathy Bates) and a roué half her age. He's infantile and she's maternal, but their bliss is cut short when Chéri marries a younger woman with more money. Apart from the tone-deaf casting and a stuffy male narrator (definitely not Colette), Frears and screenwriter Christopher Hampton (not to mention Pfeiffer) fail to recapture the arch and melancholy tone of their *Dangerous Liaisons*. Only at the end do they touch on the real tragedy, which is not Léa growing older, but Chéri. | 92m | Kendall Square + West Newton + suburbs

THE CLIENT [CLIENTE] | 2008 | The catch in this prostitution film from Josiane Balasko, as you might guess from the French title, is that it's the guy who's charging women for his services. Marco (Eric Caravaca) has a wife (Isabelle Carré) with a budding hair salon, and Fanny needs money, so Marco, d/b/a Patrick, does what he can. His clients include Judith (Nathalie Baye), a TV-shopping-channel host whose only confidante is her sister Irène (Balasko). But then Fanny finds out. | French | 102m | MFA: Sun

D

⊕⊕ **A DAY AT THE MUSEUM [MUSÉE HAUT MUSÉE BAS] | 2008** | There's a desperate whimsy at work in Jean-Michel Ribes's film, which is kind of what *Night at the Museum* might have been like had it been scripted by Jacques Derrida. Its star-studded allegory of art versus nature taking place in one apocalyptic day at a museum is silly, but no sillier than some aspects of contemporary French literary theory. | French | 97m | MFA: Fri + Thurs

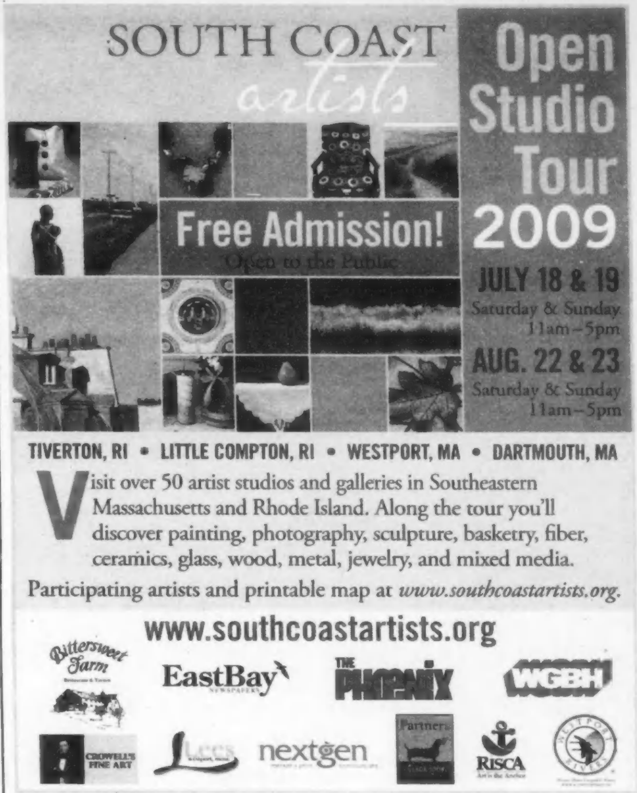
F

⊕ **THE FIRST DAY OF THE REST OF YOUR LIFE [LE PREMIER JOUR DU RESTE DE TA VIE] | 2008** | Rémi Bezançon's movie is a mawkish, cliché-ridden family melodrama broken into five vignettes dramatizing significant days over two decades. This being a French film, you could hope that the title is ironic, but it doesn't seem so, since similar bromides headline each segment. Cornier than the material is Bezançon's pretentious style, which includes clumsy flashbacks within flashbacks and pretentious imagery. (Youngest sibling Fleur witnesses her own "deflowering" behind a closed door under which pours blood as if from a scene out of Kubrick's *The Shining*.) One of the boys competes in air-guitar contests, and you could describe this film as the cinematic equivalent of air guitar. | French | 114m | MFA: Sat

(500) DAYS OF SUMMER | 2009 | Shaula Clark's review is on page 25. | 95m | Boston Common + Harvard Square + suburbs

⊕⊕⊕ **FOOD, INC. | 2008** | You are what you eat. And if you're like most Americans, you eat hamburgers made from cows who likely spent their lives crowded in fetid factory farms, ankle-deep in mud and excrement. And

Continued on p 50



CAPSULE REVIEWS

Film

Continued from p 49

chickens artificially bred to grow so big, so fast, that the birds can barely support their own weight. And corn. Lots and lots of corn. Corn in ketchup and salad dressing and peanut butter and jelly and juice and cola and nearly every component of the fast-food "value meal" you just wolfed down at lunch. But as Robert Kenner shows in his excellent new documentary (which is as visually flashy as it is viscerally alarming), that "value" is illusory. The massively mechanized corporate production processes that stock the average supermarket with 47,000 brands of low-priced food are insidiously damaging our environment, our economy, our culture, and our health. And as such talking heads as Eric Schlosser (*Fast Food Nation*) and Michael Pollan (*The Omnivore's Dilemma*) explain, only we as citizens and consumers can change that. | 94m | Kendall Square + Coolidge Corner + Embassy

FRITZ THE CAT | 1972 | Ralph Bakshi's groundbreaker — animation's first X rating — plays R. Crumb's fabulous feline for all he's worth. (Peter Keough's review of "Le Film Maudit" is on page 26.) | 78m | HFA: Fri

FRONTIER OF DAWN (LA FRONTIÈRE DE L'AUBE) | 2008 | Philippe Carrel's film stars his son Louis as a photographer who meets a beautiful actress (Laura Smet) at a photo shoot. As it happens, Carole's husband (Eric Ruillat) is off in Hollywood (probably stuck hosting Antoine de Maximy — see *Hollywood, I'm Sleeping Over*, below), so she and François embark on an affair, but she seems haunted by her past, and eventually François leaves her and takes up with Ève (Clémentine Poidatz), but he can't stop thinking about Carole. | French | 110m | MFA: Sat

G

⊕⊕ **THE GOONIES | 1985** | This Steven Spielberg picture is strictly kid stuff. Directed by Richard Donner (*Superman*) but conceived and overseen by Sir Steven, this rock-'em sock-'em adventure fantasy is Spielberg's Whopper Junior, a pint-sized *Raiders of the Lost Ark* in which half a dozen wholesome young teenagers — refugees from Disneyana — chase down some pirate treasure in a maze of spooky catacombs. Breathlessly paced, the movie features the sort of hair-raising escapes and Rube Goldberg booby traps (you know, where a lever dislodges a rock that opens a door that lowers a ceiling . . .) that Spielberg immortalized in the Indiana Jones films. What's missing is any trace of the storytelling magic that carried his previous projects aloft. If you're over 12, it's a bit like sitting through a magic show you've already seen. With Sean Astin, Jeff B. Cohen, and Ke Huy-Quan. | 114m | Coolidge Corner: Sat midnight

H

⊕⊕ **THE HANGOVER | 2009** | The increasingly tiresome trend of raunchy comedies about bad male behavior finds nothing new to laugh about in Todd Phillips's retread of *Old School* (2003). Almost all the elements are familiar. We have four stereotypical friends who drive to Vegas for a bachelor party: the regular-guy groom, Doug (Justin Bartha); the would-be hipster, Phil (Bradley Cooper); the nerdy worry wart, Stu (Ed Helms); and the freaky loser and brother-in-law-to-be, Alan (Zach Galifianakis). In Vegas, they encounter the usual gags involving vomit, a naked man, a mystery baby, a trashed hotel room, a tiger, a guy Tasered in the nuts by a schoolgirl, and Mike Tyson. The gimmick: the next day the groom is gone, nobody can remember what happened, and they have to reconstruct everything. It's *Dude, Where's the Groom?* Oh, and don't forget that comic stand-by: the suffocating women back home who are the reason for the trip in the first place. | 100m | Boston Common + Fenway + Harvard Square [tentative] + Somerville Theatre + Chestnut Hill + Embassy + Arlington Capitol + suburbs

HARRY POTTER AND THE HALF-BLOOD PRINCE | 2009 | Peter Keough's review is on page 25. | 153m | Boston Common + Fenway + Fresh Pond + Chestnut Hill + Embassy + suburbs

⊕⊕⊕ **THE HURT LOCKER | 2009** | Kathryn Bigelow's films have ranged from *Near Dark* (1987) to near-disaster, but here, for the first time, she forges her mastery of detail, composition, pacing, psychological insight, and perverse beauty into a masterpiece. It begins with a bang — maybe the most beautiful explosion in film history, the detonation of an IED (improvised explosive device) in the streets of Baghdad in 2004 at the height of the insurgency. That takes us to the members of the Explosive Ordinance Disposal (EOD) units, and Sergeant William James (Jeremy Renner in a career-making performance), who seems utterly reassuring in his competence and totally unreliable in his recklessness. As detailed in the script by Mark Boal, who served as an embedded journalist with one such unit, the defusing process unfolds with excruciating authenticity, and together with the bluntly fatalistic dialogue, these sequences pulse with an almost fetishistic fascination as well as with gut-wrenching suspense. *The Hurt Locker* is the first genuine work of art to emerge from the Iraq debacle. | 130m | Boston Common + Kendall Square + Coolidge Corner

I

⊕ **ICE AGE: DAWN OF THE DINOSAURS | 2009** | Directed by Carlos Saldanha and Mike Thurmeier, the third go-round of the animated franchise — this time in 3-D — is as numbing as its geological era. Castrating mammoth Ellie (Queen Latifah) prepares to give birth; meanwhile her helicopter husband (a grating Ray Romano) yammers about "priorities" and squabbles with his single saber-toothed-tiger pal (Denis Leary). When the dipshit sloth (John Leguizamo) disappears after playing mom to three T-Rex babies, the gang descends into a sub-glacial world—and pure cinematic hell. Some Looney Tunes-type bits divert, yet they're lost in the script's pummeling awfulness. The parenthood platitudes are obnoxious enough, but gay jokes? Try to mine a political or socio subtext all you like: the scariest raptor is named Rudy, and the proto-squirrel, once in love, loses his "nut." In the end, though, nothing can distract you from the desire to see these horrible characters suffer a quick extinction. | 97m | Boston Common + Fenway + Fresh Pond + Chestnut Hill + suburbs

⊕ **I LOVE YOU, BETH COOPER | 2009** | Hayden Panettiere provokes many emotions as the title object of desire in Chris Columbus's dreadful teen romance. Love is not one of them. Puppet-necked nerd Denis Cooverman (Paul Rust) declares his devotion to the unattainable cheerleader during his valedictory speech and sets off an improbable yet predictable chain of events. All the stereotypes — the possibly gay film-geek best friend (Jack Carpenter), the Popeye-armed homicidal rival (Shawn Roberts), the ditsy sidekicks (Lauren Storm, Lauren London) — convene for a "life-changing" night in which Denis discovers who the "real" Beth Cooper is. Turns out she's a shrieking, reckless, vapid cipher of low esteem — and, as played by Panettiere with smirks and misty eyes, a parody of female vulnerability. Meanwhile, as the first boner, *Star Wars* reference, car sing-along, and towel drop commence on cue, this dud inflicts its own special brand of teen pain. | 101m | Boston Common + Fenway + Fresh Pond + suburbs

I REMEMBER MAMA | Based on Kathryn Forbes's fictionalized memoir, George Stevens's heartwarmer stars Irene Dunne as the title matriarch in a Norwegian immigrant family in 1910 San Francisco. Barbara Bel Geddes is the Forbes figure, Katrin, who mostly remembers how Mama kept the family afloat by keeping a tight grip on the budget. | b&w | 134m | BPL: Thurs

K

THE KILLING OF SISTER GEORGE | 1968 | Peter Keough's review of "Le Film Maudit" is on page 26. | 138m | HFA: Fri

L

LEAVE HER TO HEAVEN | 1946 | Richard Harland (Cornel Wilde) and Ellen Berent (Gene Tierney) meet on a train and get married. But then Richard's brother drowns, and his unborn son dies, and he begins to wonder about his wife. With Vincent Price as the jilted fiancé (again — he'd lost out on Tierney the year before in *Laura*), plus Jeanne Crain, Mary Philips, Ray Collins, and Gene Lockhart; John M. Stahl directs. | 110m | Brattle: Fri-Mon

LURED | 1947 | That would be the London serial killer who in this Douglas Sirk noir places personal ads in the agony columns and then murders the women who show up. When a friend of hers becomes the latest victim, American dancehall girl Sandra (Lucille Ball) hooks up with Scotland Yard and puts out an ad herself in the hope of trapping the killer. With George Sanders, Charles Coburn, Boris Karloff, and Cedric Hardwicke. | b&w | 102m | South Boston Branch Library: Tues

M

⊕⊕⊕⊕ **MOON | 2009** | This first feature from Duncan Jones (a/k/a Zowie Bowie, son of David and Angela Bowie) begins on, yes, the moon, with Sam Bell (Sam Rockwell) strip-mining the surface for "Helium 3," an isotope that can provide a limitless source of non-polluting fuel. The sole operator of this outpost, Sam will reach the end of his three-year contract in a couple of weeks. Soon he'll be heading back to his wife (Dominique McElligott) and daughter, leaving behind the attentive ministrations of Certy (silkily voiced by Kevin Spacey), a version of 2001's HAL 9000, except with emoticons. But Sam has headaches and is getting jumpy and accident-prone. Something's not right. Jones relates his lucid little fable with deceptive simplicity, shooting exteriors that are empty and vertiginous and interiors that are glaring and claustrophobic. In lieu of thundering special effects he has Rockwell putting in one of his best performances as an everyman who in order to learn the truth must grapple with the system, and himself. | 97m | Harvard Square [tentative] + Embassy

⊕⊕⊕ **MY SISTER'S KEEPER | 2009** | Nick Cassavetes (*The Notebook*) gives competent direction to this weepie of the highest order, and there's an eclectic cast headed by Cameron Diaz, Jason Patric, and Little Miss Sunshine, Abigail Breslin. But cheap artifice debases every fine, moving moment. The film is based on Jodi Picoult's bestselling novel about a child who was conceived as a source of stem cells, bone marrow, and organs for an older sibling ravaged by leukemia. "I was made in a dish to be spare parts," is how 11-year-old Anna (Breslin) describes it. She doesn't want to give up a kidney (past procedures have taken their toll), so she turns to a showboat attorney (Alec Baldwin) to gain "medical emancipation." You'd think Cassavetes would showcase Breslin and Diaz (as her mom), but Patric as the compassionate father and Sofia Vassilieva as the stricken older sister make *Keeper* something to hold onto. | 106m | Boston Common + Fenway + Arlington Capitol + suburbs

P

⊕⊕⊕⊕ **PINK FLAMINGOS | 1971** | John Waters's sublime classic of shock humor, in which Divine proves himself the "filthiest person alive" by devouring a handful of freshly laid poodle turds. Oops, we're giving away the end! As notable as any of the gross-outs (the Singing Asshole, various bloody assassinations, a ménage à trois with a dying chicken, etc.) is the tone of seething,

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insulting, almost psychopathic rage — and yet it's all very funny. With their multicolored hairdos and porn-film vocabularies, these Baltimore freaks are like the scuzzy, punkish descendants of the Wicked Witch of the West, though there's nothing in *The Wizard of Oz* comparably surreal to Edith Massey's Egg Lady. | 108m | HFA: Sat

⊕⊕⊖ **THE PROPOSAL | 2009** | Anne Fletcher's comedy proves funnier and warmer than the dog-eared premise it hangs on: ice-bitch boss turns to her abused, resentful underling for an out-of-office favor, shows a shred of humanity, and love blossoms. Predictability and Betty White have much to do with the film's modest success, but Sandra Bullock and Ryan Reynolds do hold up their ends as Margaret Tate, a NYC publishing titan set to be deported back to Canada, and Andrew Paxton, the assistant who's roped into marriage to secure her the requisite papers. The get-to-know-you situation imposed by the INS sends the pair to a swanky Alaskan enclave (shot in part on the North Shore) to visit Andrew's family. As the spry grandmother, Golden Girl White steals nearly every scene. Fletcher, who's better known as a choreographer, does show some poise — then again, how hard is it to make a one-legged comedy look good when you have Ms. White on hand? | 107m | Boston Common + Fenway + Fresh Pond + Chestnut Hill + suburbs

⊕⊕ **PUBLIC ENEMIES | 2009** | Perfunctory, uninspired, and largely pointless, Michael Mann's film bears little resemblance to the director's intense and masterful *Heat*. His John Dillinger (Johnny Depp, who doesn't look much like the other JD despite the bad haircut) is a bank-robbing Indiana farm boy with a knack for breaking out of prison, and for disarming prosecuting attorneys with his aw-shucks charm. Not to be outdone on the PR front, Justice Department Bureau of Investigation (yet to become the FBI) honcho J. Edgar Hoover (an unrecognizable Billy Crudup, whose performance as the epicene martinet might be the best thing in the movie) seeks to elevate his fledgling organization to the big time by extending his jurisdiction and chasing down flamboyant culprits like Dillinger. He assigns golden boy Melvin Purvis (Christian Bale, hovering somewhere between Robert Duvall and Robert Stack) to the case, and the bullets and the clichés fly. Even Dillinger's fabled deal with Billie Frechette (a fine Marion Cotillard) devolves into lines like "Eventually they will kill you and I don't want to be there when they do!" And "They'll never catch me!" | 140m | Boston Common + Fenway + Harvard Square + Somerville Theatre + West Newton + suburbs

⊕⊕⊖ **PUSHING HANDS | 1991** | The debut feature of Taiwanese-American director Ang Lee (*The Wedding Banquet*) sets up a generational and cultural gap that it declares cannot be bridged. On one side is Mr. Chu (Sihung Lung), who has just moved from Beijing to his son's home in Yonkers; on the other is Martha (Deb Snyder), his daughter-in-law. Son/husband Alex (Bo Z. Wang) is caught in the middle. When the situation gets desperate, Mr. Chu becomes the victim, at which point the film goes from tense to depressing. The first half is evocative, but then Lee lets the drama get a little hysterical, moving from emotional battles to physical ones. | 105m | Brattle: Thurs

R

⊕⊕ **THE ROCKY HORROR PICTURE SHOW | 1975** | This horror-camp extravaganza still draws midnight crowds. Its story of two dorky, all-American kids (Barry Bostwick and Susan Sarandon) who find themselves indoctrinated into the pansexual ways of Dr. Frank-N-Furter is no more outrageous than *La Cage aux Folles*, but only a curmudgeon would deny the magnetism of Tim Curry, whose lip-smacking rendition of "Sweet Transvestite" remains one of the high points in all of cult movies. Jim Sharman directs. | 100m | Harvard Square: Sat midnight

⊕⊕⊕ **RUMBA | 2008** | Dominique Abel, Fiona Gordon, and Bruno Romy wrote, directed, and star in this film, where schoolmates Fiona and Dom rush from the schoolroom to practice the title dance. They win a contest and then experience more unlikely black-comic tragedies than you'd find in a year's worth of other French movies. Romy's near-silent deadpan style and intricate physical gags owe a lot to Aki Kaurismäki and Jacques Tati — so what's to complain about? | French | 77m | MFA: Sat

S

⊕⊕⊕ **SALÒ, OR THE 120 DAYS OF SODOM | 1995** | Pier Paolo Pasolini's last film, an adaptation of the de Sade novel set in Northern Italy near the end of the Fascist regime in 1944, is perhaps the most profoundly pessimistic film of all time. A bishop, politician, and aristocrat, representing the ruling classes of society, imprison the area's most beautiful young men and women in their lushly decadent villa and subject them to their lust and power, severing them from their humanity, freedom, pleasure, and lives. The movie is simultaneously hypnotic, repulsive, and tedious. But no film from the left is so brazen in showing the sexual allure of fascism. (Peter Keough's review of "Le Film Maudit" is on page 26.) | Italian | 115m | HFA: Sun

⊕⊕ **THE SEA WALL (UN BARRAGE CONTRE LE PACIFIQUE) | 2008** | In this adaptation of a Marguerite Duras novel by Rithy Panh, we're in 1930s colonial Cambodia, a troubled matriarch (Isabelle Huppert, sullen again) is having a bad day: the sea has flooded her rice field, her teenage son and daughter are getting restive, and the corrupt land office wants to take over her plot and sell it to a Chinese millionaire. So she panders off the daughter to the rich Chinese guy and attempts to build the title barricade. At times this seems

Continued on p 52

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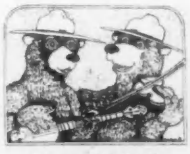
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CAPSULE REVIEWS

Film

Continued from p 51
a remake of Jean-Jacques Annaud's 1992 adaptation of Duras's *The Lover*. At others it merely enjoys its own gorgeous cinematography. | French | 115m | MFA: Sun

SECRETS BEHIND THE WALLS | 1965 | Koji Wakamatsu's softcore feature makes its US debut after scandalizing the Berlin Film Festival back in the day. There's no real story plot, just Wakamatsu's camera wandering about in a fictional Tokyo apartment complex. (Peter Keough's review of "Le Film Maudit" is on page 26.) | Japanese | 66w | 80m | HFA: Mon

SOUL POWER | 2008 | Chris Faraone's review is on page 25. | 93m | Kendall Square + West Newton

⊕⊕⊕ **SPY(IES) (ESPION(S)) | 2008** | Parisian baggage handler Vincent (Guillaume Canet) and his friend Gérard (Bruno Blairet) aren't above pocketing a few items in the course of their work, but when Gérard opens the suitcase of a Syrian diplomat, a perfume bottle blows up in his face and kills him. To escape prosecution, Vincent has to help the French and British secret services figure out who's behind the explosive scent; the trail takes him to London, where MI5 (personated by Stephen Rea) suggests he check out businessman Peter Burton (Vincent Regan) by seducing Peter's wife, Claire (Géraldine Pailhas). Director Nicolas Saada dispatches politics with cynicism and bracing Hitchcockian romance and intrigue, enabling his thriller to eclipse Hollywood clunkess like *Duplicity*. | French | 99m | MFA: Fri

⊕⊕⊕⊖ **STAR TREK | 2009** | Directed by J.J. Abrams (creator of *Lost* and *Alias*; director of *Mission: Impossible III*), this new *Star Trek* is a kind of origins movie, starting with the birth, in space, of Kirk (Chris Pine), and the adolescent tribulations of Spock (Zachary Quinto) and then following the pair to Starfleet Academy. The plot is rudimentary: the cadets — their number including McCoy (Karl Urban), Uhura (Zoe Saldana), Chekov (Anton Yelchin), and Sulu (John Cho) — hurtle into space to try to prevent renegade Romulan Nero (Eric Bana) from destroying the Vulcan home planet. The twist here is that Nero has fallen through a singularity and altered time, so we're in an alternate universe: familiar characters, different outcomes. The filmmakers' other triumph is the casting (which includes Simon Pegg as Scotty): same endearing quirks as in the original, same ensemble chemistry, plus Leonard Nimoy as Old Spock to anchor the proceedings. Some older fans may suffer from sensory overload; everyone should find that the original's sensibility has been beamed safely on board. Live long and prosper indeed. | 126m | Somerville Theatre + Arlington Capitol + suburbs

⊕⊕⊕ **STELLA | 2008** | Sylvie Verheyde's memoiristic film takes place in 1977 Paris, as the 11-year-old title girl (Léora Barbara), the daughter of traveling tavern keepers (Benjamin Biolay and Karole Rocher), tries to turn her country new school to her advantage, but she discovers that knowing all about poker and pinball and pop music doesn't help when it comes to biology and Balzac. She makes one friend at school, Cladys (Mélissa Rodriguez), and another in the bar, Alain-Bernard (the late Guillaume Depardieu), on whom she has a crush. Like the heroine, the movie is rough but resourceful. | French | 103m | MFA: Sun

⊕⊕⊕⊖ **SUMMER HOURS (L'HEURE D'ÉTÉ) | 2008** | In his understated, intricate film, Olivier Assayas comments on globalization and materialism through a simple story of three siblings dividing the contents of their mother's estate in rural France. Only eldest son Frédéric (Charles Berling), a busy Parisian, wants to keep the idyllic country house, which is on display in a lush opening segment where the 75th birthday of matriarch Hélène (Edith Scob) is celebrated. Adrienne (Juliette Binoche) is a designer based in New York, Jérémie (Jérémie Renier) works in China, and, to brother Frédéric's dismay, both want to sell. Hélène's last wishes include managing the effects of her uncle, a noted painter she was romantically attached to. In a rich closing sequence, Frédéric's daughter Sylvie (Alice de Lencquesaing) holds a party at the house, then escapes into the nearby forest with her boyfriend. By this point, Assayas has returned to delicious stylistic territory not explored since 1994's *Disordre*, and to a wistful view of a fast-vanishing French culture. | French | 102m | West Newton

⊕⊕⊖ **SWEET CHARITY | 1969** | Bob Fosse choreographed and directed this musical version of Federico Fellini's 1957 film *Le notti di Cabiria*, with Shirley MacLaine in the Giulietta Masina role as a taxi dancer who keeps getting the short end from the men in her life — until, maybe, John McMartin shows up. It's sentimental and self-pitying to a fault, but it does have Fosse, and MacLaine, and Chita Rivera and Paula Kelly and Stubby Kaye and Ricardo Montalban and Sammy Davis Jr. | 133m | North End Branch Library: Wed

T

⊕⊕⊕⊕ **THIS IS SPINAL TAP | 1984** | In this uproarious mock-documentary about a British heavy-metal band, director Rob Reiner and his cast of actor musicians turn themselves loose on pop history itself, sending up every last detail from every clunky rockumentary of the previous two decades. The result is an ingenious and exhilarating movie comedy. Christopher Guest and Michael McKean, who play Spinal Tap's woozy, long-haired leaders, use their fake English accents for a kind of wickedly deadpan satire — these two burnouts are so infatuated with their own legend they've forgotten there's anything else out there. Yet as the band begin to fall apart on the road, the movie attains an unexpected poignance. | 82m | Brattle: Fri-Sat

THREE VIOLETS (LES VIOLETTES) | 2007 | Benoît Cohen's film takes its title from the three identities that Violette (Emmanuelle Destremau, Gaëla le Devehat, and Eléonore Pourriat) develops to deal with the world around her, and also to rediscover her past. | French | 70m | MFA: Sun

TOMMY | 1975 | The Who's great rock opera comes to the big screen courtesy of Ken Russell, complete with Roger Daltrey in the title role, Oliver Reed as Frank, Ann-Margret as Nora, Elton John as the Pinball Wizard, Eric Clapton as the Preacher, John Entwistle and Pete Townshend as themselves, Keith Moon as Uncle Ernie, Jack Nicholson as the Specialist, and Tina Turner as the Acid Queen. | 111m | BPL: Mon

⊕⊕⊖ **TOP SECRET! | 1984** | Jerry Zucker, Jim Abrahams, and David Zucker are the first comic-film makers to take the sardonic savvy of post-Gilligan's Island TV junkies and work it into a movie. In their follow-up to *Airplane!*, ZAZ yoke together the behind-the-Nazi-lines espionage thriller and the Elvis Presley rock-and-roll fable. And they don't just skewer a few clichés — they go after the entire make-believe world of Hollywood filmmaking. With Val Kilmer, Lisa Cuthbertson, Jeremy Kemp, Warren Clarke, and, yes, Omar Sharif as Agent Cedric. | 86m | Brattle: Sun-Mon

⊕⊕⊕⊖ **TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR | 1995** | A multicultural trio of big-city drag queens traveling West get stuck in a Midwestern backwater. In short order they resolve their own conflicts, earn acceptance, expel wickedness, and transform the weak, flawed, and misguided into their own fabulous true selves. It's *The Wizard of Oz* via *It Happened One Night* with a detour through *Shane* and *Thelma & Louise*, accommodations provided by *Some Like It Hot* and *The Adventures of Priscilla, Queen of the Desert*. Still, what could have been a derivative grab bag is a thoroughly entertaining, moving, and life-affirming film. The one real drag is the casting of high-profile straight stars: Wesley Snipes, Patrick Swayze, and John Leguizamo, with only Leguizamo believable as a babe. | 109m | BPL: Thurs

⊕ **TRANSFORMERS: REVENGE OF THE FALLEN | 2009** | Sam Witwicky (Shia LaBeouf) has already saved the world once from the evil Decepticons, with the help of their mechanical antitheses, the noble Autobots. But now the Decepticons are back, so instead of going to college and getting laid like any other teenage funkhead, Sam and his demanding girlfriend, Mikaela (Megan Fox, whose butt is shot almost as lovingly as the Harley she's draped over in her first scene), have to do it all over again. At least this time out director Michael Bay indulges in a long shot or two, so we can see what's going on. | 150m | Boston Common + Fenway + Fresh Pond + Embassy + suburbs

U

UNMISTAKEN CHILD | 2008 | Lance Gould's review is on page 25. | English + Tibetan + Hindi + Nepali | 102m | Kendall Square

⊕⊕⊕⊕ **UP | 2009** | Written and directed by Pete Docter (who co-wrote *WALL•E*) and Bob Peterson (with some writing assistance from Tom McCarthy of *The Station Agent*), this Pixar film goes up, up, and away in its story of curmudgeonly widower Carl (voice of Edward Asner), who's trying to hang onto the precious house that's the last vestige of his beloved Ellie (Elie Docter, Pete's daughter). When "wilderness scout" Russell (Jordan Nagai) shows up on Carl's doorstep hoping to earn a merit badge by aiding the elderly, he seems merely annoying, but by the time the two set sail in Carl's balloon-powered house, he's become irresistible and irrepressible. | 96m | Boston Common + Fenway + Fresh Pond + West Newton + suburbs

V

VERSAILLES | 2008 | Pierre Schöller's film stars the late Guillaume Depardieu as a man who's living in a hut in the woods near the title palace when homeless Nina (Judith Chemla) and her young son, Enzo (Max Baissette de Malglaive), show up. Next morning, Nina's gone, leaving Enzo with Damien. Will they ever see her again? And how Damien cope in the meantime? | French | 102m | MFA: Sat

W

⊕⊕ **WHATEVER WORKS | 2009** | Woody Allen here draws on a screenplay he wrote three decades ago and never produced, but this effort has long been made redundant by May/December romantic comedies like his own *Manhattan*. The Allen stand-in is Larry David as misanthropic New Yorker Boris Yellnikoff, who fulminates against organized religion, redneck, romantic love, human nature, and "the horror" of existence. The young thing is Melodie St. Ann Celestine (Evan Rachel Wood, transcending the material), a runaway from the South who appears on his doorstep, inserts herself into Boris's apartment and life and — what a twist! — falls in love with him. Allen is funnier about parents than about girlfriends, so when Melodie's mother, Marietta (Patricia Clarkson), shows up, the movie comes alive. Otherwise, the shtick is tired and the wisdom second-hand, ranging from the platitude of the title to the nihilist tenor of existentialism to the greeting-card consolations of kismet. | 92m | Kendall Square + Coolidge Corner + Embassy + suburbs

WHERE DANGER LIVES | ("MITCHUM! ACTION!" screams the poster for this John Farrow noir, though what we is Robert in a clinch with a lady in red. His Dr. Jeff Cameron has a thing going with Nurse Julie (Maureen O'Sullivan), but when Margo Lannington (Faith Domergue) is brought in after a suicide attempt, it's all over for Julie. Thing is, after a couple of dates, Jeff discovers that Margo's dad, Frederick (Claude Rains), is really her husband. One drunken confrontation later, Frederick is dead and Jeff and Margo are on the run to Mexico, where, Margo promises, everything will be all right. But could that be where danger lives? | b&w | 82m | South Boston Branch Library: Thurs

THE WINDMILL MOVIE | 2008 | Chris Faraone's review is on page 25. | 82m | Coolidge Corner

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LEGAL NOTICES

Commonwealth of Massachusetts
Suffolk, ss. Probate Court
Docket # SU09P1185

To all persons interested in the guardianship of Elmencine Francois of Boston in the County of Suffolk. A petition has been presented to said Court by The Presentation Nursing and Rehabilitation Center of Boston in the County of Suffolk. Praying that this Honorable Court to modify the Permanent Guardianship and to permit the guardians, Gladys Jean Giles and Marie Breve, to monitor the administration of antipsychotic medication, and also have the Petition to be amended for admissions to a nursing facility, and for such further relief as this Honorable Court may deem just and proper for the reasons more fully described in said petition.

If you desire to object thereto you or your attorney should, file a written appearance in said Court at Boston before ten o'clock in the forenoon on the 23rd day of July, 2009, the return day of this citation.

Witness, John M. Smoot, Esquire, First Judge of said Court, this 19th day of June, 2009. Richard Iannella, Register of Probate.

Commonwealth of Massachusetts
The Trial Court
Probate and Family Court
Docket No. SU09P1192EA
NOTICE OF PETITION FOR PROBATE OF WILL

In the Estate of: William Weinberg
Late of: Allston, MA 02134
Date of Death: 10/15/2008

To all persons interested in the above captioned estate, a petition has been presented requesting that a document purporting to be the last will of said decedent be proved and allowed and that Yaghoub Pouladian of Marblehead, MA to be appointed executor, named in the will to serve without surety.

IF YOU DESIRE TO OBJECT THERETO, YOU OR YOUR ATTORNEY MUST FILE A WRITTEN APPEARANCE IN SAID COURT AT: Boston ON OR BEFORE TEN O'CLOCK IN THE MORNING (10:00 AM) ON 08/06/2009.

In addition, you must file a written affidavit of objection to the petition, stating specific facts and grounds upon which the objection is based, within (30) days after the return day (or such other time as the court, on motion with notice to the petitioner, may allow) in accordance with Probate Rule 16.

WITNESS, Hon John M Smoot, First Justice of this Court, July 6, 2009. Richard Iannella, Register of Probate.

Commonwealth of Massachusetts
The Trial Court
Probate and Family Court
Suffolk Division
Docket No. SU08P1932
Notice of Fiduciary's Account

To all persons interested in the estate of Mary L. Tarby late of Boston ,Suffolk. You are hereby notified pursuant to Mass. R. Civ. P. Rule 72 that the first and final account of Kathy L. McNair as Public Administratrix of said estate of said deceased has been presented to said Court for allowance.

If you desire to preserve your right to file an objection to said account, you or your attorney must file a written appearance in said Court at Boston on or before the 10th day of September, 2009 the return day of this citation. You may upon written request by registered or certified mail to the fiduciary, or to the attorney for the fiduciary, obtain without cost a copy of said account. If you desire to object to any item of said account, you must, in addition to filing a written appearance as aforesaid, file within thirty days after said return day or within such other time as the Court upon motion may order a written statement of each such item together with the grounds for each objection thereto, a copy to be served upon the fiduciary pursuant to Mass. R. Civ. P. Rule 5.

WITNESS John M. Smoot, Esquire, First Justice of said Court at Boston, this 6th day of July, 2009. Richard Iannella, Register of Probate.

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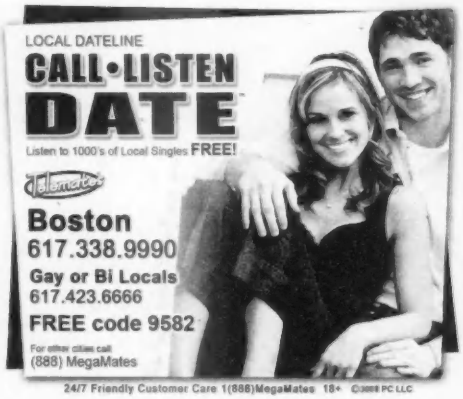
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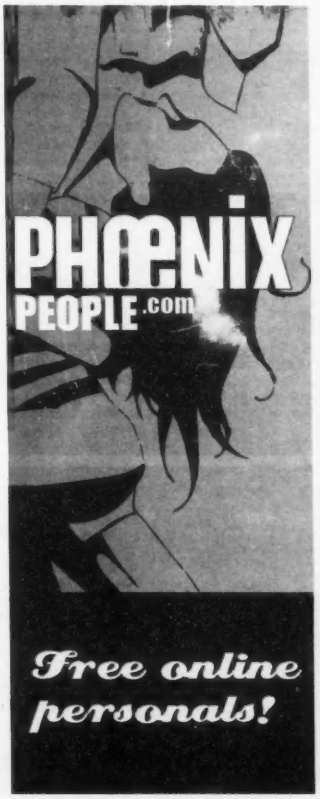

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WOMEN SEEKING MEN

TAKE A CHANCE!
SWF, **55**, non-smoker, no children, interested in meeting SWM, 53-55, non-smoker, for friendship possibly leading to a serious relationship. ☎287089

CONCORD (NH) CUTIE
Very pretty DWF, young-looking **72**, 5'7", average weight, N/S, long blonde/blue, great personality, can relocate for love, seeks SM, 70-78, N/S,5'9"-6'2", for LTR. Slight handicap ok. ☎980178

LOVING
Blonde SWF, early **60s**, slim, 5'5", outgoing, looking for a loving, honest, outgoing man, 59-75, who enjoys dining, dancing, travel, movies. NorthShore area. ☎282384

WHERE'S MR. RIGHT?
DBF, **46**, enjoys dining out, plays, movies, going for strolls, taking in the sights and sounds of the city. Looking forward to meeting a SB/WM, 44-55 with the same interests. ☎313554

FRIEND AND LOVER
SWF, **40**, brunette, hazel eyes, 5'3", attractive, athletic, assertive, adventurous, open-minded, caring, enjoys playing cards, board games, beaches,rollerblading, horses, hiking, travel, movies, dining out. Seeking companionship, possibly long-term relationship, with SWM, 35-45, muscular, weight-lifting type, w/blue, green, or hazel eyes. Dorchester area. ☎283581

FAITHFUL BEAUTY
Down-to-earth SWF, **49**, 5'5", non-smoker, artist, enjoys movies, music, dining out, and beach walking. Seeking laid-back, easygoing SWM, 35-65,non-smoker, for casual dating, possible long-term relationship. Honesty a must! ☎257882

CALL ME
SHF, **47**, 5'4", enjoys working out, long walks on the beach, quiet evenings at home. Looking for a SM, 45-50, who enjoys the same things I do. ☎294534

BLUE-EYED BRUNETTE
SWF, **54**, average height/weight, N/S, seeks secure gentleman, 60-60. Italian a plus. N/S, who enjoys travel, dancing, gardening. ☎261999

INTENSIVE CARE
Heart stopped suddenly after my last romantic fiasco. Need immediate CPR and resuscitation of vital signs. Heart monitoring for disturbed heart beat essential. Me: tall, brunette, 60s. You: tall, caring expert at heart transplant. ☎683996

HOW ABOUT A SOX GAME?
SWF, **40**, 5'6", two wonderful children, looking for a nice guy, 28-45, who likes to go out and have fun. I love camping, fishing, sports, the Red Sox. ☎[redacted]

SEEKING ROMANCE AND...
friendship. Young-looking SF, **55**, would like to meet a WM, 45-50, 5'11"-6'2", with an average build, who is motivated, very active and wants to go outand have fun. No couch potatoes. I want someone who is full of life! ☎314217

WARM AND LIVELY
DWF, **52**, 5'9", red/blue, active, creative, loving, passionate, funny, likes to read, walk, dance, go to movies, weekend get-a-ways, etc. Seeks a single man who is 35-65, a non-smoker, with similar interests, for casual dating, and maybe more. Rhode Island. ☎[redacted]

ARE THE 1 FOR ME?
BF, single mother, **38**, legally blind but very independent, non-smoker, D/D-free. I enjoy walks along the beach, eating out, swimming, the outdoors and more. Seeking serious monogamous relationship, possibly more with SM, 30-45, who likes children and animals. Race unimportant. ☎283780

SENSE OF HUMOR A MUST
SBF, 5'11", slender and athletic, marathon runner, enjoys outdoors, canoeing up the Charles, climbing mountains, travel. Seeking well-read, philosophical, communicative Renaissance man, 48-65, who cares about the environment, likes the Patriots. ☎[redacted]

YOU ONLY LIVE ONCE
So have fun with me. **40**year old, attractive SF, fun, adventurous, loves to travel, seeks friendship first. ☎298844

HONDURAS
Sexy SF, **29**, 5'1", 134lbs, enjoys cooking, Rasta, cycling. Seeking SM, 34-52, outgoing, spontaneous, for friendship, possible long-term relationship. ☎309065

FAMILY-ORIENTED
SWF, **38**, 5'6", mother of four, enjoys alternative rock music, works in oral surgery. Looking for decent, honest, hard-working man who isfamily-oriented. ☎309502

RUNS WITH SCISSORS
DWF, **60s**, iconoclast interested in theatre, movies, outdoors, art, spirituality. Seeking emotionally aware, politically liberal, humorous man withsimilar interests. Mensch a plus. ☎326274

PROVIDENCE
You're **47**(or so), a visual artist, spirited, unconventional, independent, witty, healthy, fit. You like to play outdoors (and in), read fiction anddo a thousand other things. Will our chemistry jive? ☎[redacted]

MIDLIFE MADNESS
Professional SWF, **55**, seeks SWM, 50-62, for fun, companionship, possible long-term relationship. Enjoys cooking, walking, bicycling, movies, dancing,and more! Be within 25-miles of Portland. ☎[redacted]

ATTRACTIVE ITALIAN WOMAN
DWF, 54 (looks **45**- really), 5'3", 116lbs, slender, fit, no children, N/S, social drinker, homeowner, financially and emotionally secure, with manyinterests, seeks DWM, 50-60, with similar background, for LTR. ☎[redacted]

SEEKING HONEST MAN
WF would like to meet a down-to-earth, honest, committed SWM, 35-50, for friendship first, possible LTR. ☎[redacted]

NICE SMILE
Slim SWF, **28**, 5'6", blonde/hazel, enjoys trips to New Hampshire, dining out, walking my dogs, playing pool, movies, dancing, dining, beaches,camping, the North End. Looking for SWM, 25-37, who is funny, honest, has a good head on his shoulders. Weymouth. ☎310093

ARE YOU OUT THERE?
Single woman, **42**, seeking a monogamous man who likes fun times together, travel and more! ☎[redacted]

MY LOVELY SELF
I am a nice lady, **28**, looking for a nice man. I have a chocolate complexion. I'm loving, caring, very attractive, understanding and supportive. ☎279780

MED STUDENT
Seeking African-American med student for dating and friendship. Single African-American female, **28**, outgoing graduate student, into the arts andoutdoors, would like to meet similar male. ☎271649

G.I. JANE SEEKS G.I. JOE
SWF, **55**, 5'3", average build, white/blue, N/S, likes movies, outdoors, long power walks. Seeking SWM 50-60, who's kind, well-educated, military background preferred, for friendship first maybe more. North shore area. ☎[redacted]

HONEST
Attractive SBF, 5'4", brown/brown, spur-of-the-moment kind of girl, likes movies, dining out, more. Seeking potential mate in a man, 27-33, to have fun with. Friendship first. ☎[redacted]

[redacted]
SWF, **53**, single mom, smoker, looking for SWM, 45-65, who has feet on the ground. I worked as bio-chemist, teacher, nurse, security guard and mother. ☎[redacted]

LIKES HAVING FUN
Spuntaneous widowed female, **44**, 5'3", 150lbs, long brown/brown, likes riding Harleys, walks on the beach, travel, dining out, more. Looking for WM,45-60, with the same interests. ☎292206

ANYONE OUT THERE?
Caring, kind SF, **70**, living on the South Shore, 120lbs, 5'2", tired of being alone enjoys walks, beaches, dining and long drives. Seeking happy,loving gentleman 65-70, to share happiness. ☎252517

SEEKS A GREEK MAN
SWF, **57**, N/S, divorced, has own place, grown kids, seeks Greek-American man, 50-70, to share life with. Let's meet soon! ☎[redacted]

CARPE DIEM
Fun-loving DWF, **46**, loves the finer things in life, meeting and more. Would like to meet a WM, 46-57, for friendship first, possibly leading toromance. ☎300762

ARE YOU THE ONE?
SF would like to meet a hardworking man who is fun to be with and treats a woman with respect. 40-47. ☎303380

COLLEGE-EDUCATED
WF, one grown son, enjoys movies, candlelight dinners, shopping, jogging, yoga, walks, outdoors, clubs and more. Interested in meeting a nice gentleman, 45-59, to go out with. ☎303437

NO HEAD GAMES
SBF, **44**, 5'4", average weight, laid-back, easygoing, enjoys watching sports, playing video games, time at home. Seeking SBM, 38-45, laid-back,honest, easygoing. ☎305822

DOWN-TO-EARTH
Attractive, hardworking WF, **37**, would like to meet a SW/BM, 37-47, who is honest, trustworthy and fun to be with. ☎306368

CHRISTIAN WOMAN SEEKS...
soulmate. Very dedicated, church-going woman looking for the soulmate that God has in store for me. Call me and we'll see what happens. 48-60. ☎307971

ARE YOU OUT THERE?
SBF, **44**, 5'1", loves travel, cooking, shopping, movies, dining. Searching for SBM, 45-49, N/S, for possible relationship. ☎310515

BEAUTIFUL BLONDE
Sincere, intelligent, sensitive, and very caring. Interests include people, music, philosophy, cooking; looking for a gentleman, 55-70, with qualities. You won't be disappointed. Thank you. ☎476812

MTV JUNKY
SF, **31**, into MTV, tattoos, sports, drinking, and having a good time. Looking for a man, 21-45, with the same interests. ☎295351

WANT TO TAKE A CHANCE?
WF, **66**, looks younger, auburn hair, medium build, likes reading, dining out, going to movies, dancing, sports, the seashore and more. Would like tomeet an easygoing, nice guy who likes the same, for companionship that may lead to more. ☎308919

SIMILAR INTERESTS?
Educated SWF, **42**, with intuitive personality, loves dancing, dining, long walks on the beach, warm nights. Seeking similar SWM, 29-75. ☎[redacted]

SWEET SINGLE WOMAN
Pretty DWF, **40**, 5'6", Italian, long blonde hair, green eyes, H/W proportionate, N/S, very feminine, youthful, loyal, respectful, old-fashioned goodgirl seeks very masculine, strong, successful, traditional, dominant, old-school, tough, Italian guy, employed, 35-55, for long-term relationship. All calls answered provided you fit the criteria I'm asking for. Boston area. ☎311810

COMPASSIONATE & SENSITIVE
A fun, quality, attractive and intelligent SWPF, **49**, enjoys the stepping out on the scene and romantic times. I get involved with theater, travel,dining, and all outdoor activities. N/S, no children at home, seeks the same. Southcoast MA. ☎[redacted]

SINGLE MOM
SF, **38**, one son, loves sports, looking for SWM, 38-40, N/S, N/D, who is fun, loving and good-looking. Must like children. ☎[redacted]

ADVENTUROUS WOMAN
Seeks adventurous exciting male, **60**or over, loves all sports, dining, dancing, travel and etc. Please call. ☎289757

SEEKING A KIND MAN
Loving, happy DF, **60**, looks younger, 5'6", slim, kind-hearted, enjoys music, dancing, dining, movies, beach walks and more. Seeking honest, kindgentleman for friendship and possibly more. Arlington, MA. ☎[redacted]

LOVELY, SHAPELY...
DWF, **59**, blonde, 5'7", without children, enjoys dancing, nature, art, reading, conversation, cooking, animals and travel. Seeking kind, honest,educated SWPM, 50-75, for serious relationship. ☎253651

FINANCIALLY SECURE...
guy seeks younger girlfriend. Serious inquiries only. I'm looking for that woman who feels she is mature enough to date an older man (48), 6'1", 200lbs, who makes a good living and is ready to treat the right woman like gold. I'm in good shape physically and spiritually, avid hiker/walker and strength trainer as well as musician (drums). I'm a business professional but only serious when conducting business! The woman I seek is comfortable being the "younger girlfriend" and spoiled if she pleases. She feels she deserves to feel safe, secure and appreciated. I'm seeking a woman who is ready to have her man take care of her and to keep excitement and passion alive. Remember, serious inquiries only, the only physical requirement is that you be in shape as I am. Note: if you seek Tom Brady looks then don't bother, however, if you want a nice, secure guy, contact me. ☎317627

JAZZ LOVER
SWM, **48**, 6', wine merchant who enjoys live jazz/blues, fine wine and dining out, seeks SWF, 35-45, with similar interests. ☎[redacted]

MEN SEEKING WOMEN

BE MY VALENTINE
SWM, **50**, 6'3", black hair, 235lbs, enjoys working out, cooking, movies, and quiet times. Seeking SF, race unimportant, 30-50, with similar interests.Height/weight not important, smoking/kids okay, Boston area. Hockey/Bruins fan is a plus. ☎266581

ARE YOU ACTIVE?
WM, 6', likes watching movies, being on the computer, working out and more. Would like to meet an outgoing, active, fit WF, 30-55, for dating. ☎316638

WAITING FOR YOU
SBM, **26**, 5'7", slim build, cute and handsome, seeks nice young lady, 21-60, for friendship, maybe more. I love dining out, quiet nights at home and more. ☎[redacted]

KIND AND GENUINE
Communicative, extroverted, affectionate, also urban, artsy and very funny SWM, 57, considered very good looking, looks 40. Seeking SWF, 40-55, to be my future best friend. She is kindest to herself and kind to others. ☎112556

FRIENDSHIP AND KIDS
Metro West WM, **40**, 5'7", 155lbs, clean cut, athletic, non-smoker, N/Kids. Seeking open-minded WF, 30-46, for friendship and kids. Looks unimportant,being family-oriented is. Be in average shape or better and be looking to start an immediate family, non-smoker, N/Kids please. ☎318149

MEN SEEKING MEN

LET'S GET TOGETHER
40-year-old GWM, 5'11", 220lbs, brown/hazel, non-smoker, seeks handsome, fit GWM, 40-55, for fun, friendship and possible relationship. ☎[redacted]

LET'S HAVE FUN!
SHM, **33**, 5'10", 210lbs, looking for down-to-earth male, 28-60, to get together and have fun. ☎313769

FRAMINGHAM MALE
GBM, 51, 5'11", 205lbs, exercises regularly, seeks GWM, **50**+ preferred but not necessary, for friendship, maybe more. ☎[redacted]

TALL AND HANDSOME
SWM, **61**, well-traveled, well-liked, looking for BM, any age, to love. Take a chance, I'll make it worth it! ☎316268

LET'S MEET UP!
SBM, **20**, 5'5", looking for SWM, 18-30, muscular, who enjoys sports, basketball, just having fun! ☎[redacted]

LET'S HANG OUT!
GWM, **41**, 5'6", 220lbs, smoker, seeks a GM, 25-50, race is not important, for friendship leading to companionship. ☎294474

LET'S GO OUT!
GWM, **58**, looking for another fun GWM, 30-40, who stays in shape, enjoys quiet times, and is most importantly caring and loving. ☎692926

TAKE A LOOK/LISTEN
GWM, **38**, 5'10", 170lbs, short black hair, green-blue eyes, cute, fit, looking for younger, fun, good-looking male, 21-35. ☎307387

SEEKING CHEMISTRY
SM, **44**, Gemini, writer, in Worcester, wants to meet a friendly, sincere, decent man, 38-58, who is comfortable with himself. I enjoy reading, dining,animals, meeting new people. ☎[redacted]

WORTH THE CALL
SM, **45**, hazel eyes, looking for one good SBM, 32-39, to talk to and get to know. ☎[redacted]

WOMEN SEEKING WOMEN

IS IT REALLY SO HARD?
Meeting and connecting with someone shouldn't be so difficult. I'm healthy, friendly, 5'2", 115lbs, love the outdoors, have many interests. Seeking GF, 55-68, who doesn't want things to be so hard, but rather soft and easy. ☎294111

BEST FRIEND
GF, looking for one special woman, 52-66, to build a relationship with. Sincere, caring heart, sense of humor. Stoneham/North Shore area preferred. ☎214261

BEST FRIEND
GF, **50**+, seeks same with sincere, caring heart. Sense of humor a must. Looking for that special lady in my life. Stoneham/North Shore area preferred. ☎[redacted]

AFFECTIONATE
Romantic SBF, **30**, 5'1", caramel complected, looking for romance with another SBF, 38-45, to chill out and enjoy my time with. ☎[redacted]

LET'S MEET
SF, **45**, non-smoker, looking for one special femme, 38-55, who believes in romance, trust and passion. I love cooking, the outdoors, theater, travel. ☎[redacted]

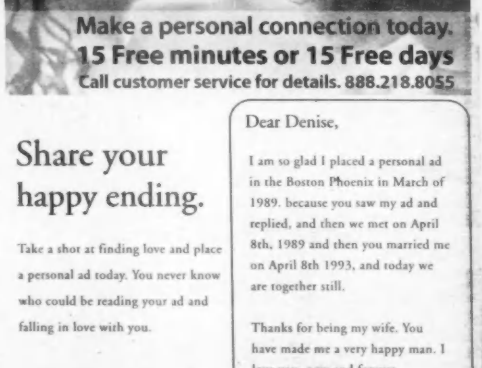
RHODE ISLAND
Call if you are 58-68 and seeking someone who is sincere, warm-hearted, with a good sense of humor, enjoy dining, movies music and much more. I'm 62, a kid-at-heart, easygoing and down-to-earth. Please leave a phone number and I'll get back to you. ☎986662

NEW TO MAINE
SWF, young **61**, seeks to increase her circle of friends, possible long-term relationship. I'm sweet, active, educated, non-smoker. Let's share an artfilm or nature walk and talk. ☎294386

I SPY

COYOTE UGLY GIRL...
at Farmer's Table. Saw you Sunday morning at one end of the bar, wearing white tank top. I was in shorts, maroon print shirt, reading the paper. Moved by your smile; wanted to say hi but your friends were in the way. Let's do brunch again some time! ☎[redacted]

SAW YOU AT...
Roslindale RMV, 5/28/09. You: tons of red hair, very tall, very slender, blue beach clogs. Me: came in, left, came in again; sat down behind you. New in town. Meet up? ☎316122



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I am so glad I placed a personal ad in the Boston Phoenix in March of 1989. because you saw my ad and replied, and then we met on April 8th, 1989 and then you married me on April 8th 1993, and today we are together still.

Thanks for being my wife. You have made me a very happy man. I love you, now and forever.

Mark

P.S. Thank you, Boston Phoenix

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BACK TALK

Q&A WITH RUSSELL T DAVIES

"I certainly knew from Queer As Folk that gay-male stories attract a lot of women viewers."

WHO ARE YOU?

TIME-TRAVELING WITH RUSSELL T DAVIES

BY ROB TURBOVSKY

Consider the crushing dearth of fun in the *Star Wars* prequels and you'll have an idea of the success rate in reviving beloved sci-fi franchises. But when *Queer As Folk* creator Russell T Davies (he added the "T" to his name, no punctuation) resurrected *Doctor Who* for the BBC in 2005, his sharp, funny take on the iconic time traveler (played now by David Tennant) met with great acclaim. It soon spun off *Torchwood*, a show about a modern team of alien fighters captained by the enigmatic, possibly immortal, certainly bi-sexual Jack Harkness (John Barrowman). *Torchwood*'s third season airs as a five-night mini-series starting July 20 at 9 pm; the one-hour *Doctor Who: Planet of the Dead* premieres July 26 at 8 pm, both on BBC America. And the two shows come out as DVDs on July 28. Over the phone from Los Angeles, Davies talked with me about atheism, American TV, and five decades of *Doctor Who*.

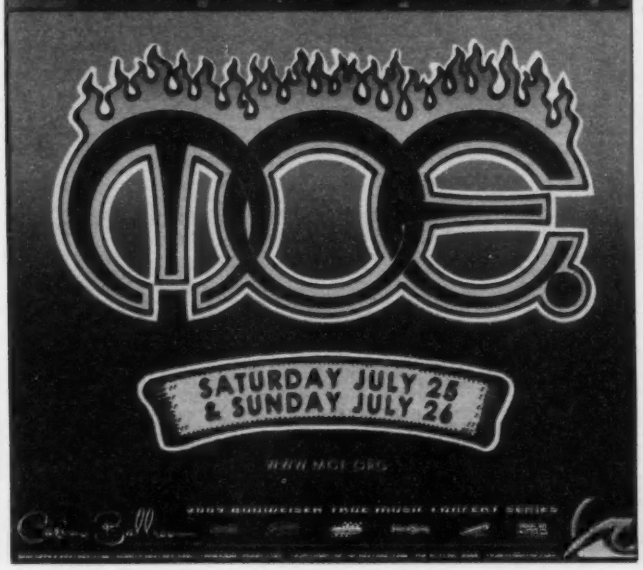
WHY HAS *TORCHWOOD* BEEN SUCH A HIT WHEN EARLIER ATTEMPTS TO LAUNCH *DOCTOR WHO* IN THE STATES FAILED? I wish I knew. I think there's a little bit of resistance to *Doctor Who* in America because there's such an ancient history of the show. They either think it's a repeat from the '70s or that they have to have watched it all the way from the '70s to follow what's going on, which isn't true of the modern show at all. You can pick it up from scratch. We were able to make *Doctor Who* work in Britain partly by trading off that nostalgia, but also by rejecting it and getting a brand new audience in.

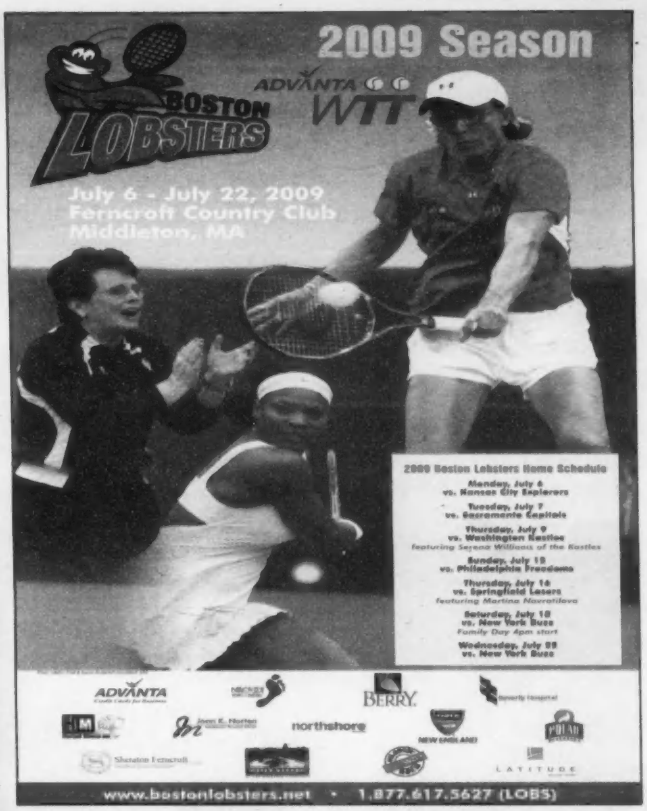
From what I can gather — I haven't been to many conventions and I don't really go on-line and read fan stuff because that way lies madness — the sexuality of *Torchwood* seems to get quite a buzz. I certainly knew from *Queer As Folk* that gay-male stories attract a lot of women viewers. There's a side of that in *Torchwood*, and Captain Jack having a relationship with the second-in-command. There's a bit of a buzz about that. I don't mean in a prurient way. There's just a fun lightness and enjoyment of it.

HOW MUCH OF WHAT WE SEE IN *TORCHWOOD* ABOUT THE RANDOMNESS OF EXISTENCE IS YOUR WORLD VIEW? A lot. The only way I can write — whether that's good or bad — is to put my world view into everything. I have to challenge that world view from time to time, but in terms of the atheism of the show, I find that very powerful. When you come to episode five of this year's *Torchwood*, you'll really see my world view coming out very strongly and in a very dark way. It's about how thin life is, how we've got a nice, Western world of comforts, hot water, television, phones, and food, and we think we're much more civilized than the rest of the world, but actually that could just snap tomorrow.

WHY IS IT THAT SECRET AGENCIES IN AMERICAN MOVIES LIKE *MEN IN BLACK* HAVE BILLION-DOLLAR BUDGETS WHEREAS TORCHWOOD HAS FIVE EMPLOYEES? I think you've hit something there. Maybe that's why an American would find the show interesting. There's a fundamental difference between British and American television, it seems to me. This is a great generalization, but as a whole, American television is aspirational, where British television looks towards the working class. If you're on British television, you're more likely to have lead characters who are unemployed or shop workers. Maybe on American television, they're more likely to be running the shop. I admire American television for being aspirational. There's a slight guilt and complex and persecution culture in Britain about moving away from it. In British television, our evening soap operas are all entirely working class, and that's been the dominant voice for 40 years. We're stuck with it. We need to move on. It shouldn't be the only voice. There's a huge contingent of British writers who'll say you sold out and betrayed the whole profession of writing by not writing about the working class, which I find extraordinary and laughable. Nevertheless, perhaps that's where *Torchwood*'s interest comes from. They're a strange little bunch of people living in a sewer.

***DOCTOR WHO* HAS BEEN AROUND SINCE 1963. IS THERE A GIANT BOARD USED TO KEEP TRACK OF ALL THE CONTINUITY?** The great thing is that there isn't and never has been. That's the most extraordinary part of the history of *Doctor Who*. Every three or four years, the production team would change. Every few years, the doctor would change. So we'd have this fantastically ramshackle, jammed-together continuity. As a long-term dyed-in-the-wool *Doctor Who* fan, I'm the historian; I know every single episode ever made. And I love all that, and I'm very respectful towards it, but I have to say, I'd throw all that out for the sake of a good idea. ◉





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